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EAR TRAINING FOR TEACHER AND PUPIL

C. A. ALCHIN

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EAR TRAINING

FOR

TEACHER AND PUPIL

BY

C. A. ALCHIN

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INTRODUCTION.

THE aim of this work is to teach the pupil to think in tones and to so train the ear and the feeling that even the tone-deaf may learn to sing, name, write and play what they hear; to harmonize melodies at sight, to improvise accompaniments, and to recognize and appreciate not only the melodic effects of music, but the harmonic and rhythmic as well. The voice cannot express what is not felt, and an idiot is the best proof of the fact that skill of hand does not reside in the hand alone, but in the mind.

Discriminative hearing is indispensable to a musical education, and must precede or accompany all lines of study, that the lessons shall not be like those of a shop or manufactory, — a training of muscle only.

Every tone in a key has its special character or color, a distinguishing melodic effect, aside from the pitch, which is the result of key relationship, and when the pupil perceives these distinctions he has the basis of harmony, which is the natural outgrowth of this system of ear-training.

For the advantage of teachers and students who have a preference, both syllables and interval numbers are used in the exercises. The numbers 1, 3, 5, etc., always refer to the degrees of the scale.

If the syllables are used, it must be the old system of "Movable Do," for this is a system not of absolute pitch, but of key relationship; the syllables representing not fixed sounds, but the tones of the scale, the names identical with the numbers.

Different teachers have different uses for the syllables, and ours is to express key relationship only. If the student already has the "Fixed Do" habit, it would be better to use the numbers

only, for this work. Isolated tones mean nothing, musically, but related to each other according to a fixed law, they establish what we call *key*, — one of the essentials of music. Both syllables and numbers should be discontinued in sight-reading when the relationships for which they stand have been learned and the pupil is able to think and sing the music regardless of names. The "Fixed Do" is sufficient for merely mechanical work, but wholly useless to the student of instrumental music. Excepting the benefit the vocalist derives from the vowel sounds, he might just as well use the letters, since they represent the same sounds as the "Fixed Do."

Applying the numbers to the scale or key, we always call the keynote or Tonic "I", the other intervals being reckoned from it, and not necessarily from middle C. In the same way should the syllable names represent a certain place and relationship in the key group. We have a movable Tonic in Harmony. Why? Because it is wholly a matter of relative, not absolute pitch.

Each chord bears a certain relationship to the Tonic, the name for that relationship remaining the same in all keys. If C should always be Do, regardless of key, then the C chord should always be the Tonic chord for the same reason. The identity of pitch is nothing as compared with the melodic effect. 1–2–3–2–1 in the key of C has the same effect on the ear as it would in the key of B. Why should the tune which is remembered as the same in both keys be called by different names?

To think an interval, considering distance only, is vastly different from thinking that interval in a definite relationship. For instance, 3–5 of a key, a minor third, feels entirely different when exactly the same tones are sung and thought as 6–8. Think G to D above, as 5–2 of a key and then as 1–5, and note the difference of character resulting from the change of relationship. To see these distances is not enough, their place in key must be *felt*.

Some teachers are carrying the color scheme much farther, and making that the means of recognition. Both sound and color

being the result of vibrations, it naturally follows that there is a correspondence between them ; but whether it can be used to any great advantage, or not, is a question. I would suggest a possible snare from over-use, as too many things tend to distract the thoughts from the real and vital in music; for instance, blocks, sticks and other unrelated devices that seem to be the fad just at present.

The word "theory" is defined by Webster as "A doctrine or scheme of things which terminates in speculations without a view to practice." That is certainly a good definition of the theory of music as it is generally taught. With two or three exceptions, the current systems make it a purely mechanical operation, hindering, rather than developing or cultivating one's musical faculties, the work being done without reference to melody or rhythm, — the two all-important factors that determine the harmony.

Think you the great composers wrote an unmelodious bass, and from that worked out the melody and accompanying voices?

An exhaustive discussion of Harmony is neither possible nor desirable in a work of this kind, but a conscientious study of the matter included will enable the student to harmonize anything he wishes, and to analyze anything he may study. We do not need composers, but we *do* need intelligent students, listeners and teachers.

This is not an "acquired while you sleep" method, making mere play of a great art. It is not for the mentally lazy, but for the earnest, serious student and teacher. To the teacher I would suggest — give some of the work to all of the pupils, all of the work to some of the pupils, but not all of the work to all of the pupils. *To* every one according to his needs, and *from* every one according to his ability.

Most failures result from lack of continued perseverance. The hour that tests both teacher and pupil is that in which the first fervor of an undertaking has waned and the goal seems no nearer than when they began. It is a mark of a really able student to finish what he begins. A prominent writer says, "As things rise

in the scale of value, the interval between seedtime and harvest must lengthen. Increase of value means increase of time for growth."

The idea of the use of the Principle of Progression as a basis of this work was suggested by the "Septonate," a most excellent and comprehensive work by Mr. Julius Klauser, of Milwaukee.

Some of the matter is taught by all theorists, but the application is my own, the result of extensive teaching and an analytical study of the classics. The order in which it is given has been suggested by the development of my pupils.

Every effort has been made to condense as briefly as possible, and the success of each step depends upon a thorough understanding of the preceding one. The principles are few, but the applications are many.

C. A. ALCHIN.

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EAR TRAINING

FOR TEACHER AND PUPIL.

CHAPTER I.

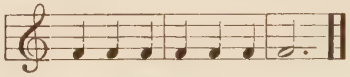
RHYTHM — SOL INTRODUCED — KEY — MI INTRODUCED
BIRD SONGS — DICTATION EXERCISES.

1. BEGIN with any tone the pupil can sing: the first space **F** is a good one, for nearly every one can sing both higher and lower. If you want to use the piano, let the teacher sound the F and see if the pupil can remember the tone and find it on the keyboard. If he tries two or three times without success, he will have forgotten just how the F sounded, and it will be necessary to hear it again before he can find it.

2. It is sometimes necessary to call the pupil's attention to the difference between a singing and a speaking tone.

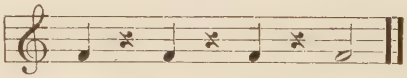
3. For a young pupil it is interesting to call it the tone of a bell, the **F or Do bell. For a lesson in rhythm,** let us ring this bell several times —

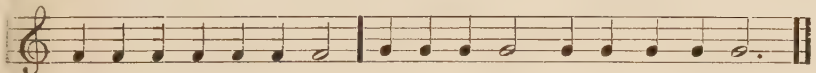
ringing first with the left hand and then the right, alternating to the end, the left hand making a stronger tone than the right, each time. Next, **play or sing two weak tones after each strong one,** excepting the last, which is more satisfactory if ended with the strong beat, or pulse, as it is sometimes called. **The essential principle of rhythm is the regular recurrence of an interval of time marked off for the ear by the accent.** Whether accent generates rhythm or can only be felt after the rhythm is estab-

lished, is a question. In either case, the accent is a very important feature of rhythm, and rhythm is the most important element of music. This grouping of strong and weak pulses is marked off for the eye by putting a bar before the accented note —

4. Since all English words are rhythmical, it is advisable to use them with pupils who cannot otherwise feel the rhythm. For instance, no one could fail to recognize it in the little sentence, "Merrily, merrily sing." Develop a sense of rhythm through the touch also, by making the tones on your instrument with the same proportion of strength; that is, emphasizing the same words and syllables as in speaking. Doing this without a change of pitch gives the pupil the opportunity of directing his attention to the *one thing only* — the rhythm.

5. Write little strokes like this —

as you say the words. Should we hold a tone long enough for two strokes, we will place a second mark directly over the first one, like this, ⊃; and when we add the stems, which are also made with a stroke downward, we have a half note and a conception of duration that is not acquired by seeing, merely.

6. Begin with the first space F again, and rest one beat after each stroke of the bell, like this: —

7. How many times does the bell insist upon ringing after the following tones?

8. How will you group these, into a two or a three pulse measure?

9. We can establish a rhythm and not disturb it in the least by adding more and more notes to a measure, **if the accent occurs at the same regular intervals.** The measures do not necessarily contain the same number of notes, but they must have the same number of beats. To illustrate:

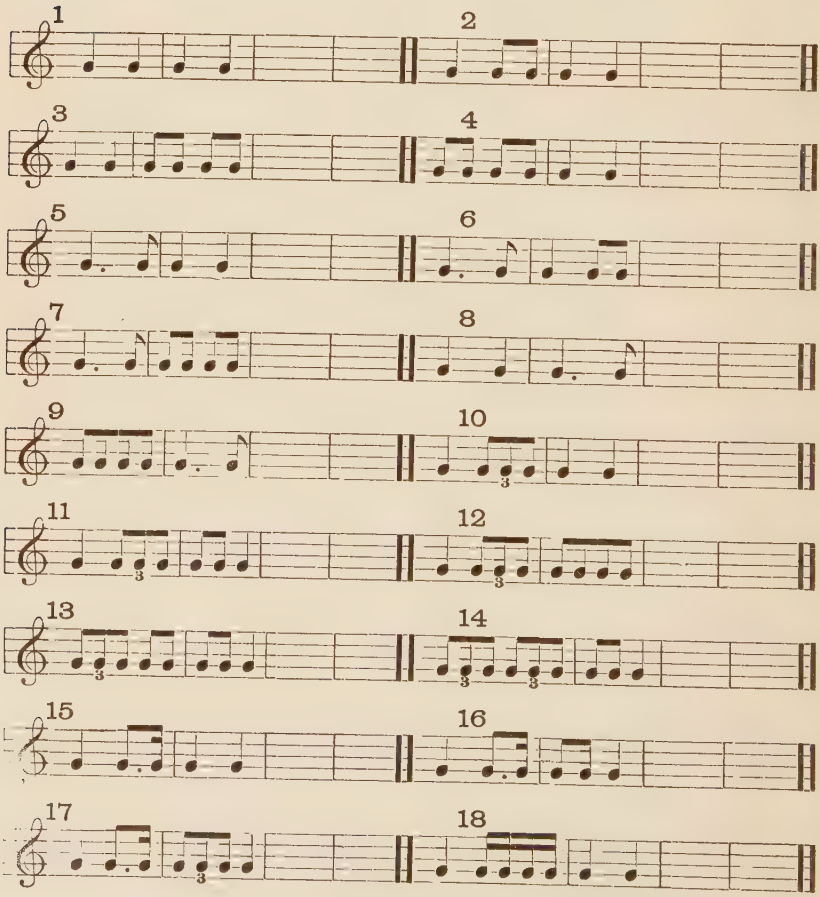
Explain to the beginner that the notes joined together are sung in one beat or pulse, the first bearing a stronger accent than the last, the proportions being about the same as the syllables of the word "lightly." Say the word "light" and then "lightly," and you will notice that one requires about the same interval of time as the other.

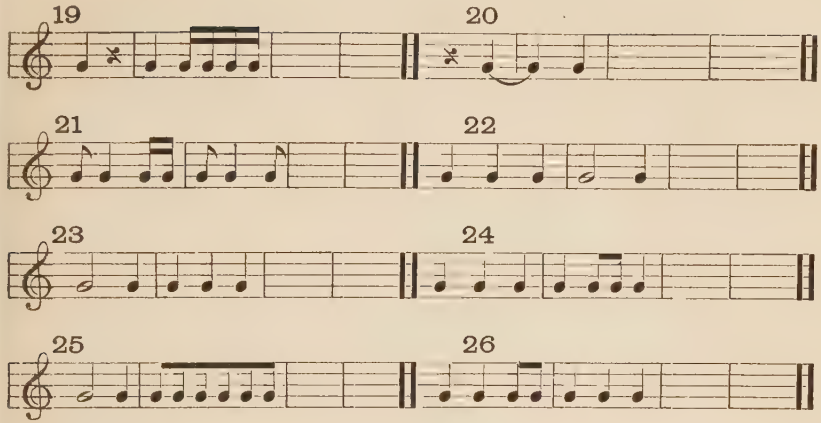
10. Teachers will find the use of the syllable "ly" for a half-pulse a great help in counting, and far preferable to the old "and" which requires too much time and is altogether too strong for the rhythmic feeling. Say "one-ly, two-ly," etc., instead of "one and two and," etc., adding two syllables for triplets as "one-er-y, two-er-y," etc. The life-long habit of speaking the unaccented syllables lightly and quickly, makes it quite natural to play them in the same manner.

11. Do not dictate an exercise with less than two accented tones in it. Anything less contains nothing positive in melody, consequently is meaningless. **Train the pupil to think in groups** and he will read much more readily; also to feel the dynamics, which should be taught from the beginning. **Develop the feeling of progress from accent to accent,** and **measure to measure,** explaining to the pupil that this feeling of progress is **rhythm**: not the *accent*,

but the grouping together of strong and weak, — pulse rhythm arising from two or more tones grouped in one pulse; measure rhythm from two or more pulses in a measure; section rhythm from compounding sections, and so on to the larger groups, as the lines of poetry are grouped into stanzas, — the same alternation of strong and weak in the large as well as the smaller rhythmic groups.

12. Add another section to complete these.





13. Sound F again and then give the tone of another bell — with the voice if possible — if not, with the piano. A musical person will always give the third or fifth above, or the fourth below, and after a few experiments the unmusical one decides they are the best.

14. Having selected the C below F for our second bell, **note the distance from the F, and the difference in quality.** F, the Do bell, is strong and stable; C, the Sol bell, is strong and bright, but has the quality of progression rather than the stability and repose of the Do tone. The children sometimes call it a "going" tone, and that gives rise to the question, "where is it going?" Back to Do, of course. Red is the color for Do, and light blue for Sol.

Expressing the quality with hand signs, we use the fist for Do, and the open hand, palms facing, for Sol. Although it is play for the young pupil, this unity of action and feeling is not a small feature. "Suit the action to the word," is an old principle of value too well known to require discussion.

15. Few teachers have the opportunity for ear training only, but are obliged to do it in connection with the other lessons, which is really an advantage if the pupil seems inclined to think of the ear training as something unrelated to his other work.

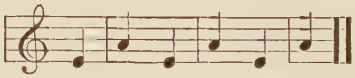
The piano and violin are always a convenience and saving of the teacher's voice, and a saving of time for the pupil because he can apply the ear-training to all of his technical exercises.

16. **A key is a family of tones** in which Do, also called the "key note," is much more stable than any of the others, and the only tone which expresses absolute repose. Any tone may be the key note, Do, and will possess its own little family, each member the same distance from "the father," as the children sometimes call the Do. For instance, if we have Mr. A for Do, the Sol belonging to that family will not be the same as the Sol that belongs to Mr. F. or Mr. C., but will be the fourth degree below Do, wherever the latter may be; E the Sol for A, D the Sol for G, B for E, etc.

17. Find the Sol belonging to B. To B♭. A♭. D♭. E♭. F♯. Write and sing each one twice; the Do three times —

using this character for the sharps, ∧ and this for the flats ∨.

18. Think and sing E as Sol, and then Do above, singing and playing three times for the rhythmical effect: —



Do the same with each of the following letters, writing as you sing. F, B♭, A, F♯, E, C, D♭, A♭.

19. Writing what one hears trains the sense of sight with that of hearing, and, vice versa, one hears what he sees.

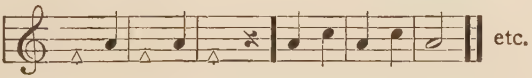
When the eye *sees* and the ear *hears*, the hand should simultaneously and without difficulty, *feel*. As each sense has its own seat of memory, the development of these three solves the question of memorizing, and gives the student that much desired ability to know how a thing sounds when he sees it and studies silently.

Ear memory is the best, and to that add the mental picture of both page and keyboard if you would be absolutely sure.

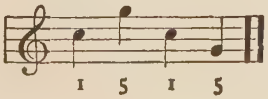
20. Our next tone will be the third above Do, and is called **Mi.** In character it is peaceful, the color yellow, and the hand sign open hand with palm down.

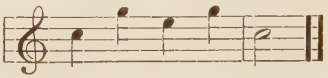
How far above Do is Mi? Above Sol? Below Sol? Sing or play the Mi belonging to the key of G. To the key of F; also D.

21. Beginning with the following letters as Sol, sing and write the Mi below. D, C, F, A, G, B, B♭, E♭, A♭, D♭.

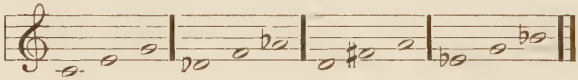
Beginning with the following letters as Mi, sing and play the Sol above. F♯, A, C, E♭, D♯, F♯, G♯, B, D.

22. Notice the difference between the interval of a third from Do to Mi and that from Mi to Sol: the latter being a dark or minor third, we have a means of distinguishing it from the Do to Mi.

23. How far is Sol above Do? What kind of a fifth is it? As each tone would occur in the major scale of the other, the interval may be called "perfect." Hereafter we will also sing from the figures which represent the intervals; that is, Do as 1, from which everything is reckoned; Mi as 3, because it is that number of degrees above Do—1; and Sol 5, because it is that number of degrees above 1. It is only four degrees under Do, but as intervals are always reckoned upward from Do or 1, we number the Sol 5 just the same, whether it occurs over or under



24. Sol naturally progresses to the Do above, consequently belongs to that particular Do. When we represent our melody by figures instead of the staff notation, we write 5 with a little dash over it to represent the Sol above Do, but no sign when the voice progresses naturally. For instance,

would be 1, $\bar{5}$, 3, 5, $\underline{1}$.

25. Beginning with each letter, find the three tones — 1, 3, 5, successively. For example: —

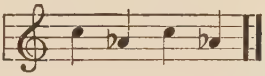


26. Where shall we place the accent on the following: 5 $\bar{1}$ 3 1 5 1 3 1? Sing them. Omit the 1 and sing 5 $\bar{3}$ 1–5 $\bar{3}$ 1. Place the accent first and then sing 5 $\bar{3}$ $\underline{5}$ 1 5 $\bar{3}$ $\underline{5}$ 1, also 3 5 3 1 3 $\underline{5}$ 1. Write these in four keys.

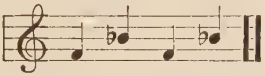
27. Beginning on various tones, the teacher should play alternately major and minor thirds to see if the pupil can name the intervals. It seems more difficult to recognize the intervals when the voices progress downward, than it does from the lower tones up.

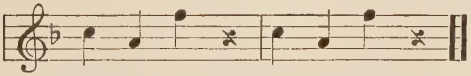
28. Think F as 1 and sing 3 above. (Do-Mi-Do.)
" " " 3 " " 5 " (Mi-Sol-Mi.)
" " " 5 " " 3 " (Sol-Mi-Sol-Mi-Do.)
" " " 3 " " 1 below. (Mi-Do-Mi-Do.)
Think C as 5 and sing 3 " (Sol-Mi-Sol-Mi.)
" " " " " " 1 " (Sol-Do-Sol-Do.)
" G " 5 " " 1 above. (Sol-Do-Sol-Do.)

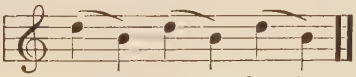
29. Some people aim at everything and hit nothing. Direct your energies to one thing at a time and do not leave it until some degree of success has been acquired, returning to the weak points again and again, until the mastery is thorough and complete.

30. The cuckoo sings two of these tones. See if the pupil can tell what they are:

Cuck-oo, Cuck-oo.

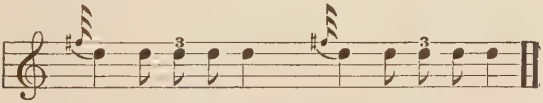
31. The quail sings, "Bob-White"; name the tones.



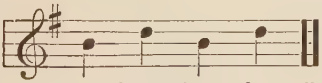
32. There is a little bird in Michigan that appears at sunset and sings,

"Whip-poor-will, Whip-poor-will."

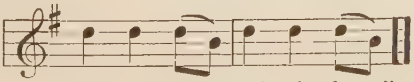
33. Early in the morning the little Tufted Titmouse notifies you of his locality by his emphatic little song,

"Here, here, here."

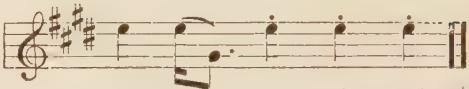
While another warbler says,



"Twohee-e - e - e - e" "Twohee-e - e - e - e."

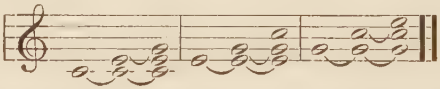
34. Who has not heard the Carolina Wren call,

"Sweet-heart, Sweet-heart."

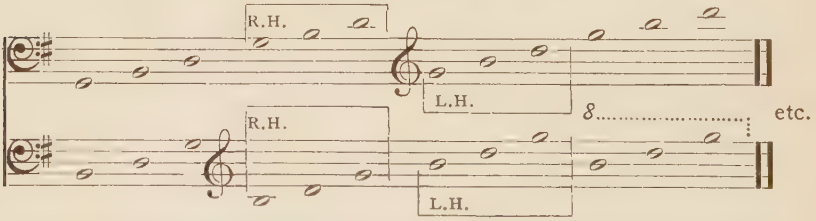
At the same time of the year the Meadow Lark announces the ever welcome and cheering news,

"Spring is here, Spring is here."

Another little fellow says,

35. Write these bird songs in three or four keys. As they are pitched so high, the staff representation will be better if the added lines and spaces are used. "In the keys," means certain letters for Do, not necessarily to begin on. For instance, if we want the key of A for the cuckoo song, A is to be Do, and the song will begin on C♯, the third above Do.

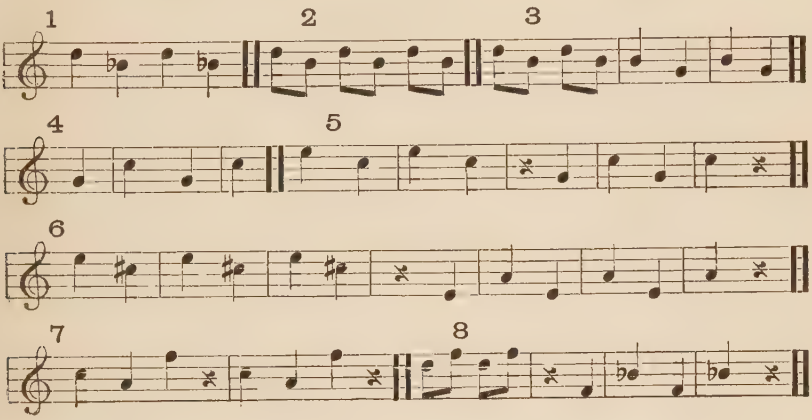
The pupil should name the notes of each bird song as the teacher plays it.

36. If the teacher is training in classes, have one pupil sing 1, while another sings 3, and another 5. Beginning with 3 add 5 and 1, and with 5 add 1 and 3, as: —



The children love this, and the harmony aids in the development of key feeling which is such an important factor in ear-training. If the pupil is just learning to read music, have him play and write these in four different places on the staff, like this: —

Playing them will help much in acquiring a free arm that should precede finger technique. When you begin with 3 or 5, be sure to think the tones as 3 5 1 (Mi Sol Do,) or 5 1 3, (Sol Do Mi,) and not simply the letters — E G C, etc. It is a great mistake to begin every thing with Do; **one should be able to hear, think, and know how to proceed from any tone.**

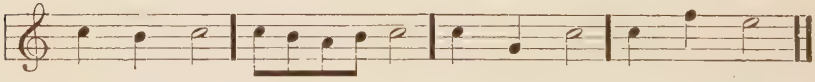
37. Tell what bird songs you hear in the following, and write them as the teacher plays them—



CHAPTER II.

TONAL MAGNETISM — CADENCE — RE INTRODUCED — SIGHT SINGING EXERCISES — BY-TONES — MELODY WRITING.

38. **All tones have the quality either of repose or progression,** — what might be termed **tonal magnetism,** because of the strong tendency certain tones have to move in certain directions to the nearest tone of repose. Strictly speaking, we should say the voice moves, but we use the term "going tones." because it seems more definite in quality to the young pupil.

39. The repose tones, 1 and 3, are the **magnets,** the former attracting 5, 6, 7 and 2 of the scale, while the latter attracts 2 and 4 only. In the example below you will notice that C, the key-note, attracts every tone excepting the F in the last example, which progressed to E, the third of the key.

Following the line of least resistance, all tones of a key resolve into Do and Mi, — 1 and 3.

40. The fifth has a synthetic quality, partaking of that with which it is combined: that of repose when combined with 1 and 3 in the tonic chord, and of progression when combined with 3 and 5 of the dominant chord. It also has the quality of repose in a lesser degree when it occurs simultaneously with a rhythmic point. For instance,

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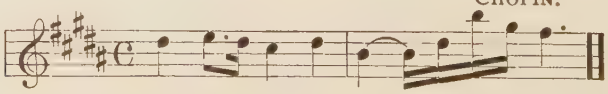
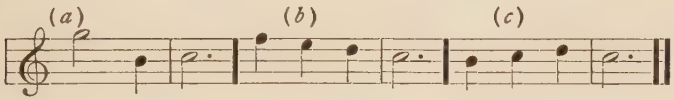

41. When a repose tone and the accent occur simultaneously, the effect is a completed group or idea, and such a close is called a **cadence.**



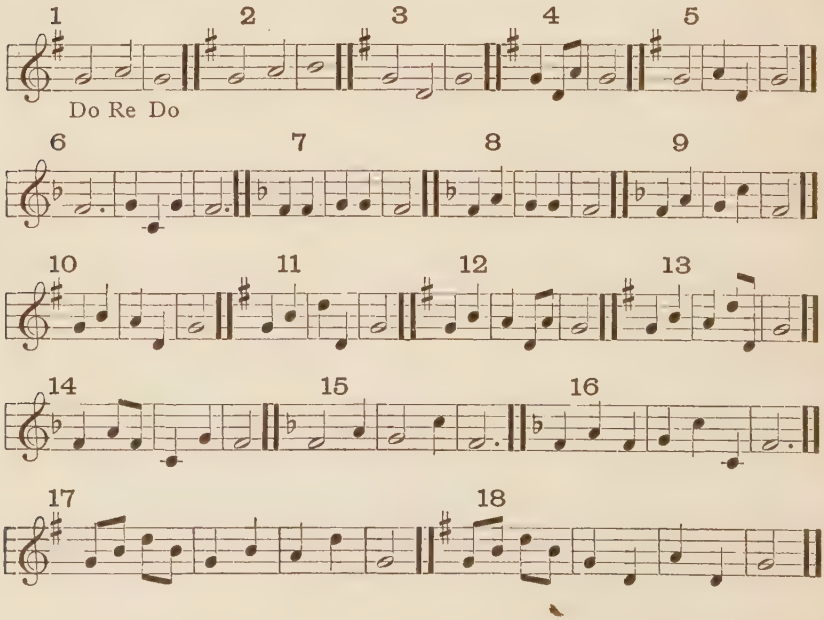
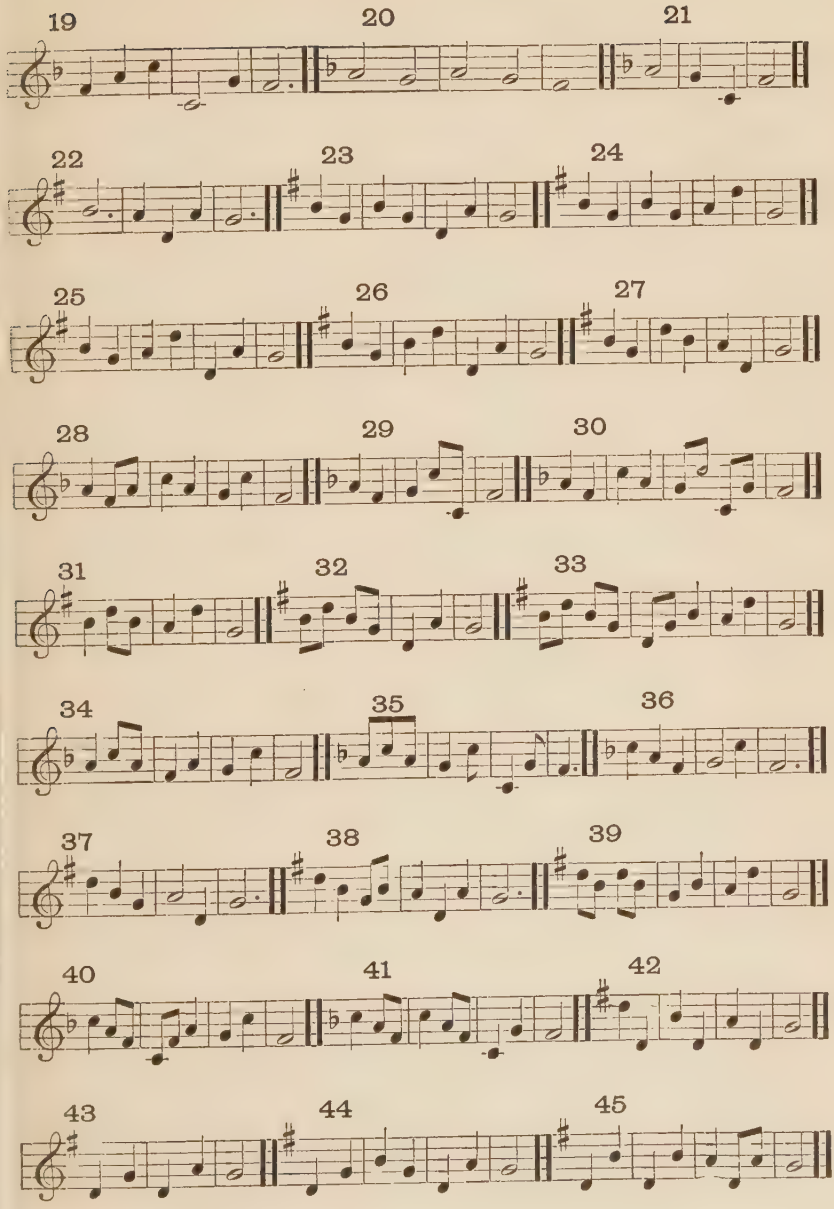
In (*a*) the first example above, C, the repose tone, falls on the accented part of the measure, and the result is a cadence. In (*b*) the repose tone, E, falls on the unaccented part of the measure, and as the unaccented pulses always progress to the accented, the feeling of rhythmic progression is stronger than the repose quality of E, the Mi, consequently there is no cadence or feeling of completion. The small boy understands the case perfectly by comparing the rhythmic flow or motion to the current of the river which is so strong it carries large bodies with it, seemingly without resistance. The rhythmic current has more influence than the quality of the tone, so we are carried on to the next accented point. The same principle applies to the next example, (*c*).

42. Let the teacher sing Do, Re, 1 and 2 of the scale, and the pupil find the resolution of Re; to what magnet does it move? Does Mi also attract it? Sing it both ways — 1 2 1, and 1 2 3. Which is the most satisfactory cadence? What is the character of Re, hopeful and bright, or sad and gentle? Hopeful, and the color is orange, easily changed to red or yellow. The hand-sign, palm slanting upward.

43. Sing and write Re in connection with all of the old tones, approaching it from each successively.

Do Re Do, 1 2 1. Do Re Mi, 1 2 3, then combining the two: — 1 2 3 2 1. Now begin with Mi, singing Mi Re Mi, 3 2 3, and Mi Re Do, 3 2 1. Next approach Re from Sol, and see which you like better, Sol Re Mi, or Sol Re Do. **After a leap larger than a third, the voice should proceed in the opposite direction,**

hence the first example, 5 2 3, is the better. If we sing Sol and Re above, for the same reason the voice will progress to Do. Sing 1 2 5 1. 1 2 $\underline{5}$ 1, accenting the Re in both cases: which is the better? How many degrees is it from Re up to Sol? From Re down to Sol? What kind of a fifth? Sing 1 2 1 3 2 5 $\underline{1}$, and tell which tones should be accented. 3 2 5 $\underline{1}$. 3 2 $\underline{5}$ 1. 3 5 2 5 $\underline{1}$. 2 3 2 1. 2 $\underline{5}$ $\overline{2}$ 1. 2 5 $\underline{5}$ 1. 3 $\underline{5}$ $\overline{2}$ $\underline{5}$ 1. Singing from the figures compels one to think the tones independent of their position on the staff, a process quite necessary and very helpful to one whose sense of hearing is much less keen than that of seeing.

44. As the pupil sings the following exercises, the teacher should play the Tonic chord with repose or "magnet" tones, and the Dominant chord with the progression tones. It accentuates the character of the tones and helps to establish the harmonic sense which should be cultivated from the beginning. The pupil can play the chords if sufficiently advanced to do so.


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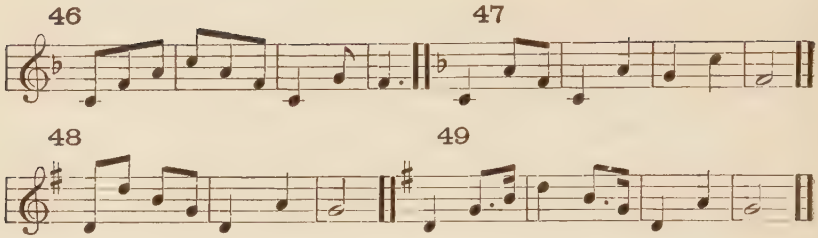
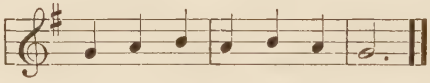
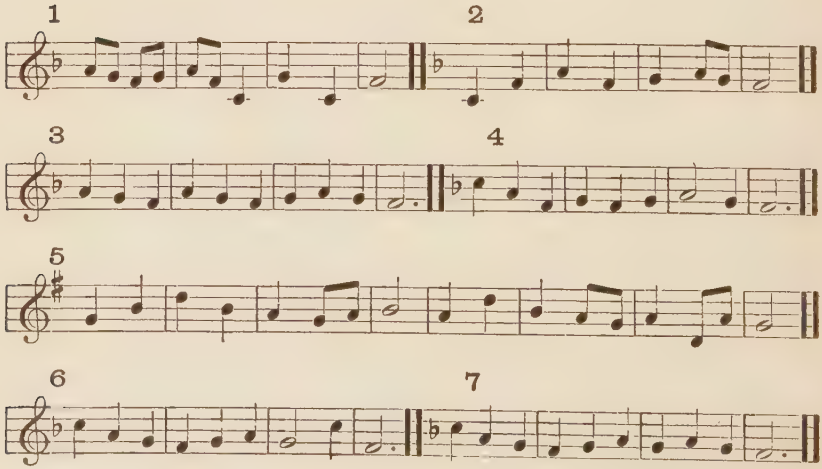

45. When a progression tone is sung with the repose harmony, or a repose tone with the progression harmony, we will call such tones **"by-tones." Any tone foreign to the harmony then presiding, may be called a by-tone.** For example, —

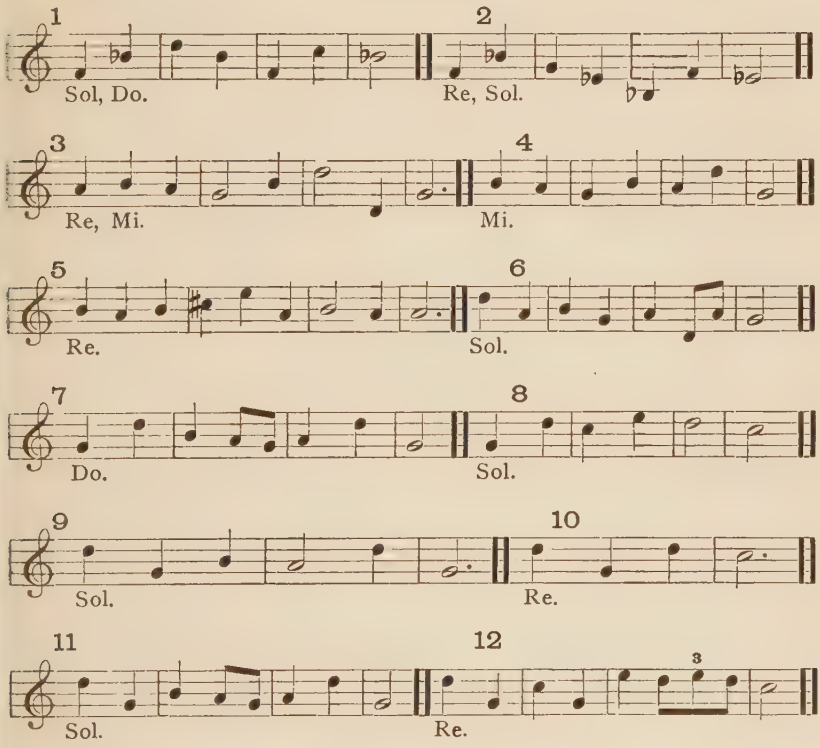


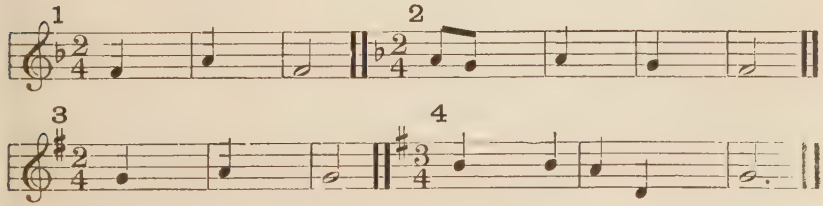
Re is a by-tone in the first measure because the presiding quality of the measure is the repose harmony. Mi is a by-tone in the second measure because it is a repose tone in a progression measure.

46. Name the by-tones in the following:



47. Sing these, beginning on the various tones as the syllables indicate:



48. Following the principle of tonal magnetism, supply the vacant places in these little melodies, using only the four tones we have had, — 1 2 3 and 5.

49. Let the pupil write melodies to short sentences; for instance, See my great big dog. See my pussy cat. See my pretty rose. Patter, patter, falls the rain. Jingle, jingle, sleigh-bells ring. Gently, so gently the snowflakes come down, etc. An adult pupil can select sentences of a different sentiment; any quotation that is rhythmical will do. Feel the rhythm of the words first, exaggerating the accent or emphasis of the words, and after the melody is made, try it in different keys to see if the thought can be better expressed in any particular key.

50. If the piano is used with these, develop in the fingers the feeling for quality; for instance, smooth fur, delicate roses, the lightness of the snowflakes, etc. The ear should be just as sensitive to quality as to pitch — a fact sometimes lost sight of in the multiplicity of things the pupil has to learn.

Train to simple, natural expression, for that is true art and the best method of cultivating a beautiful, sympathetic touch. A child can retain a melody with words much more readily than one without them, but his thought is not wholly directed to the melody itself, and he is not called upon to discriminate as closely or to exercise his imagination. Music is something that transcends speech, and beyond the first simple stages, is belittled by the effort to express it in words. Cultivate the imagination, the spiritual element, and the feeling for beauty, that words may not be needed to give it meaning.

51. *An exercise should never be too long for a pupil to think in its entirety, either in dictation or at the instrument.* To develop a feeling or appreciation of the larger rhythms and general effect, one must cultivate the habit of thinking in groups, not in unrelated, isolated tones. Playing or singing note by note as some pupils do, is really pitiful.

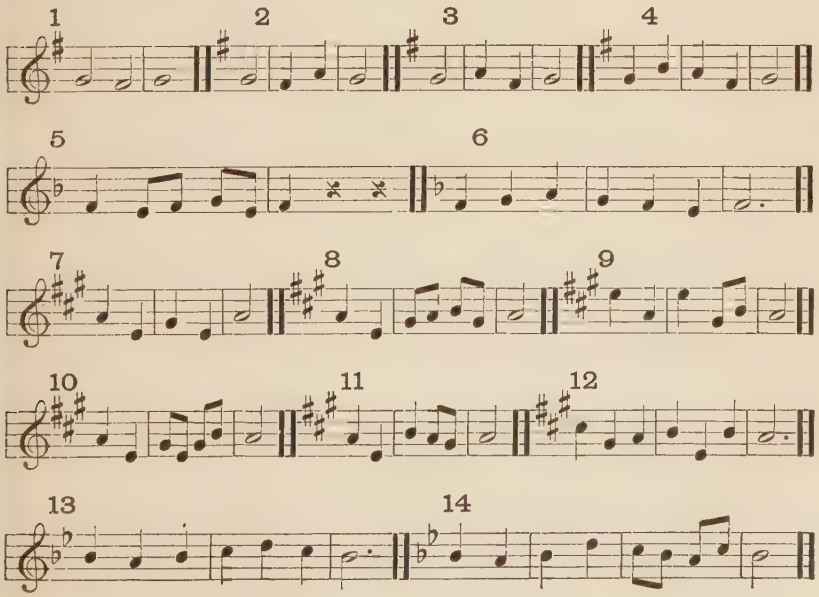
52. For a lesson in dictation, the teacher can play the exercises of § 44 and the pupil name or write.

CHAPTER III.

Ti Introduced — Sight Singing Exercises — Intervals from Ti — Exercises to be Completed.

53. Now let us sing the first tone below Do, the seventh of the scale, called **Ti**. Color, violet; the hand-sign, index finger pointing upward, because that is the direction in which the tone naturally progresses.

54. Sing Do Ti Do, 1 7 1. Do Ti Do Re Do, 1 7 1 2 1. 3 7 1 2 1. 5 7 1. 5 $\underline{7}$ 1. 1 | 2 7 | 1. 1 | 7 2 | 1. 1 | 2 $\underline{5}$ 7 | 1. 1 | 7 2 | 5 $\underline{7}$ | 1. 1 | 2 7 | 5 7 | 1. 1 | 7 2 | $\underline{5}$ 7 | 1. 3 7 2 1. 3 $\bar{7}$ 5 $\bar{2}$ 1. 5 $\underline{7}$ 2 1. 7 1 2 1. 7 5 $\bar{2}$ 1. 7 3 2 1. 7 2 5 3. 7 2 | 1 3 | 5 $\underline{7}$ | 1.



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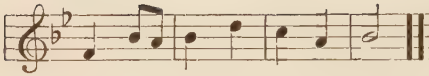
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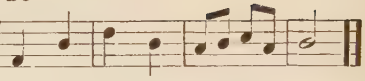
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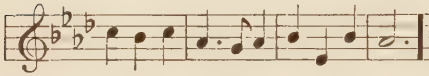
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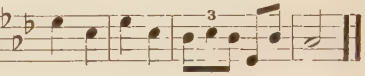

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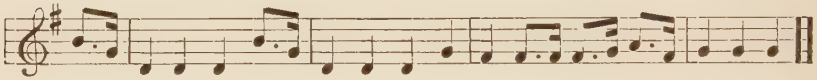
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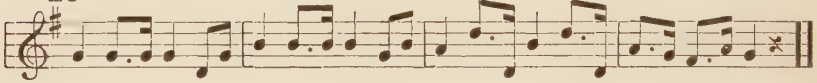
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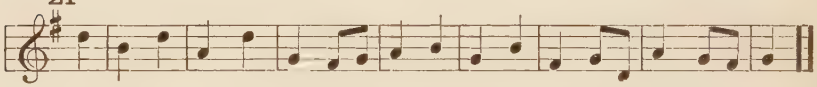
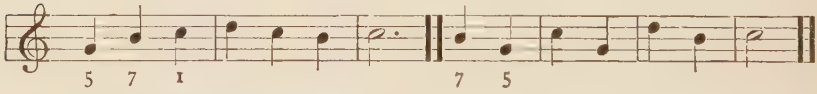
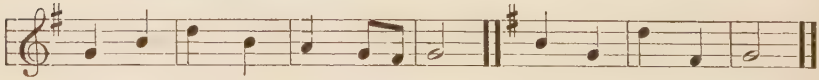
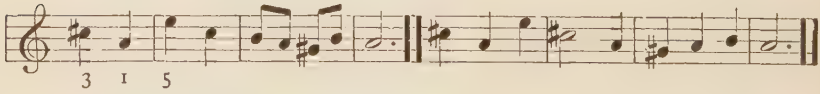

55. How far is Ti above Sol? What kind of a third? What other major third have you sung?

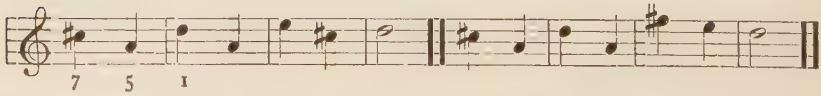
Think G — B as Sol — Ti, and sing —

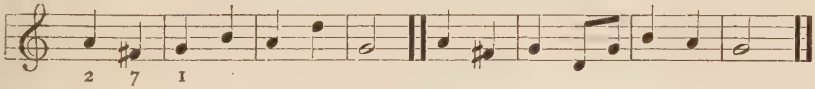
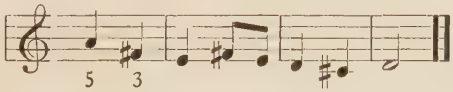


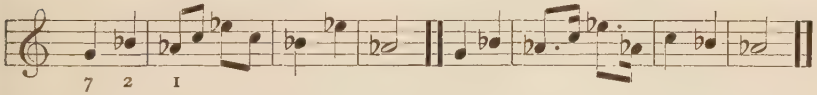
As Do Mi,



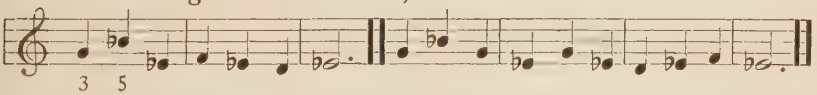
56. Think C♯ — A as Mi — Do, and sing —

The same as Ti — Sol,

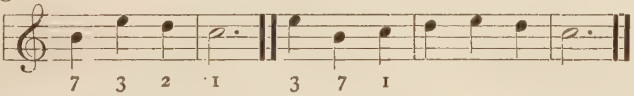
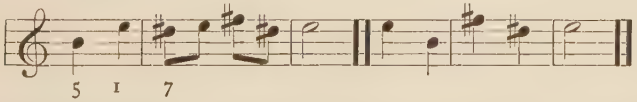


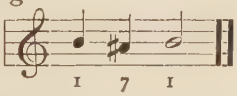
57. How far is Ti below Re? What kind of a third? Have we found a minor third before? Think A — F♯ as Re — Ti, and sing —

The same letters again as Sol — Mi.

58. Think G — B♭ as Ti — Re, and sing —



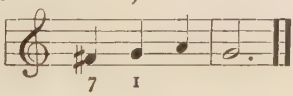
The same again as Mi — Sol,



59. How far is Ti below Mi? What kind of a fourth? Have we had a perfect fourth before? Think B — E as Ti — Mi, and sing —

The same letters as Sol — Do,

60. What kind of a degree is it from Ti to Do? Think B — A♯ as Do — Ti, and sing —

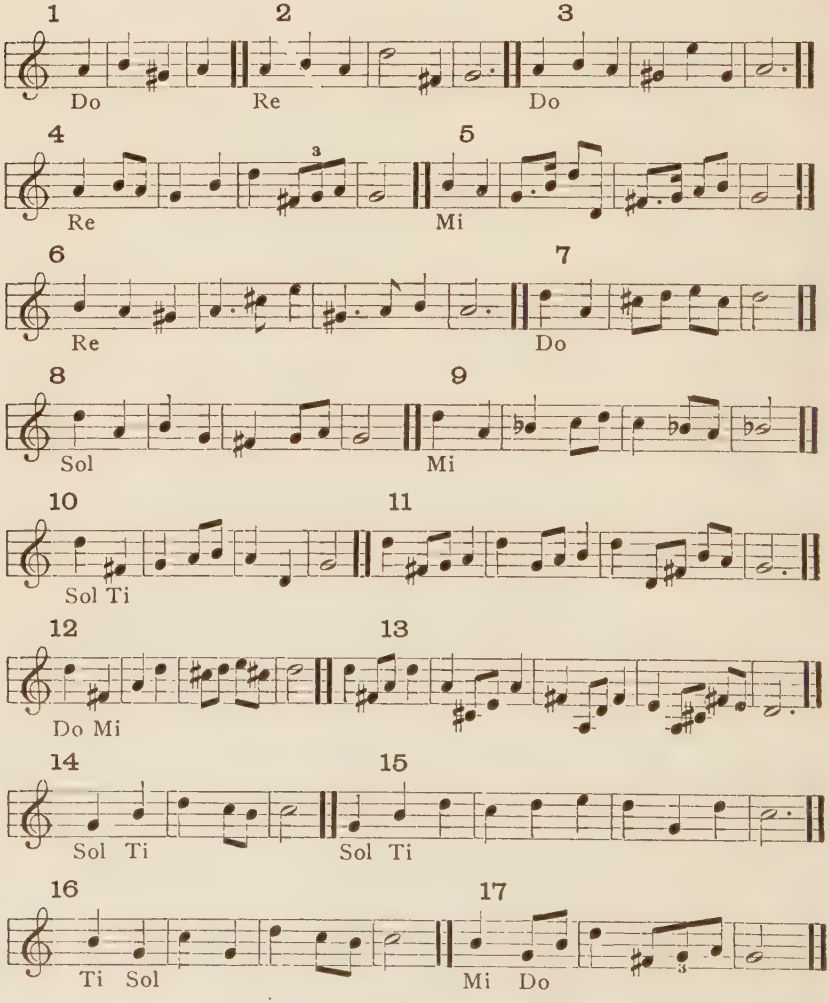


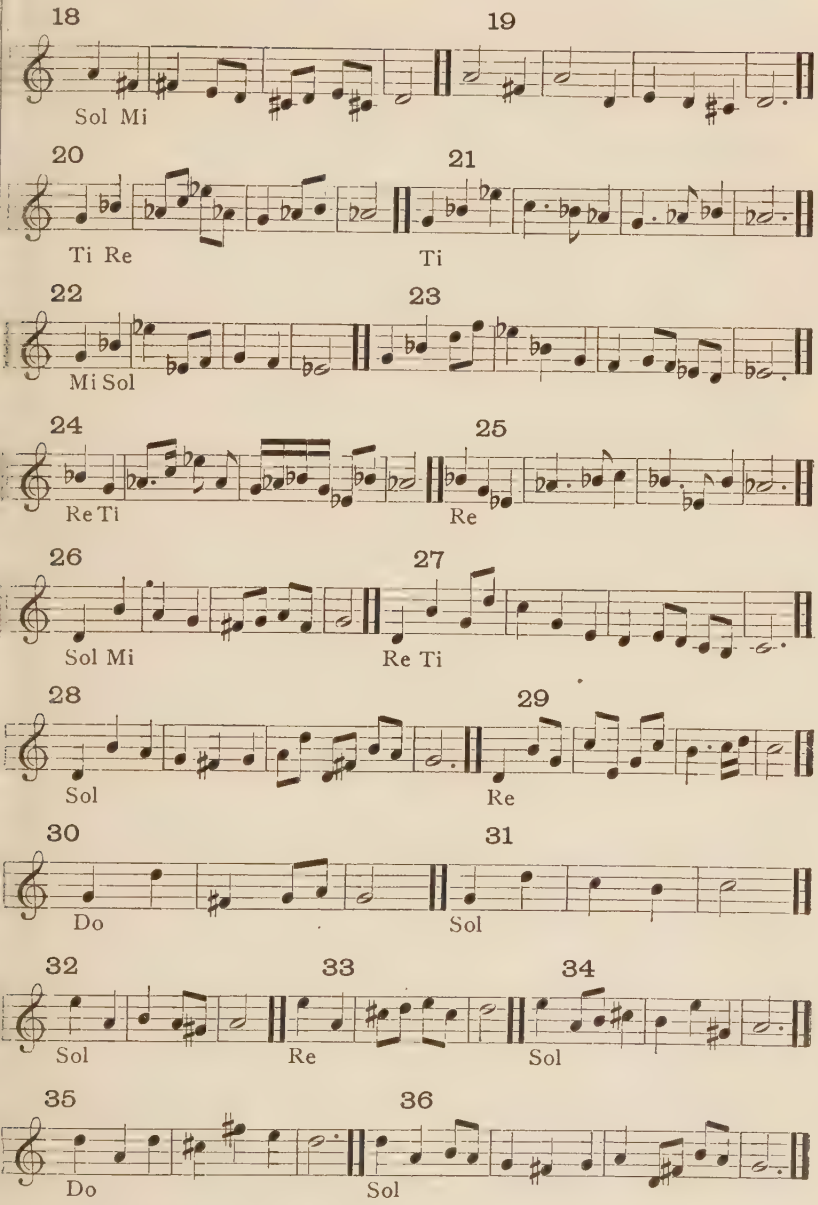
Think F♯ — G as Ti — Do,



61. What is the distance from Re up to Ti? What kind of a sixth? Sing, 7 2 5 | 3 5 1 | 3 — 2 | 1. 7 2 3 | 2 5 7 | 1. (Hold the tone with the long dash after it two pulses.)

62. Sing the following exercises, thinking the interval and key indicated by the syllables:

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Sol Mi
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Ti Re
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Ti
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Mi Sol
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24
Re Ti
25
Re
26
Sol Mi
27
Re Ti
28
Sol
29
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Do
31
Sol
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33
Re
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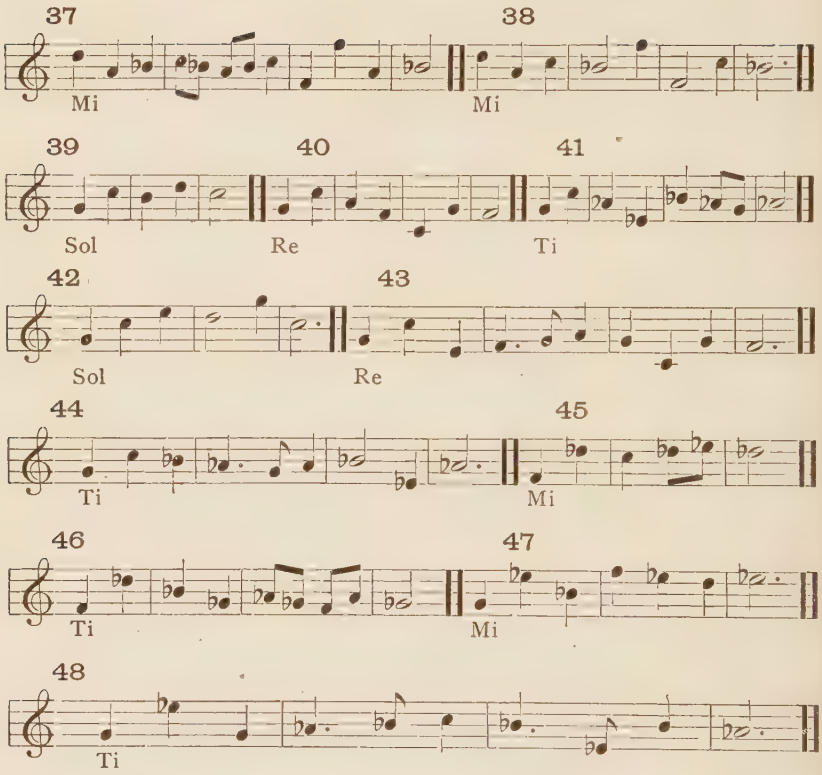
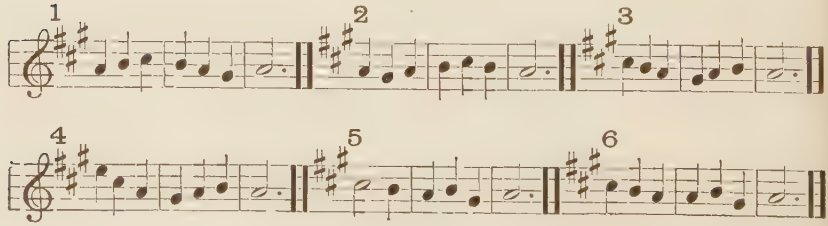
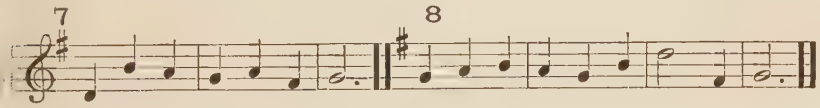
Sol
35
Do
36
Sol

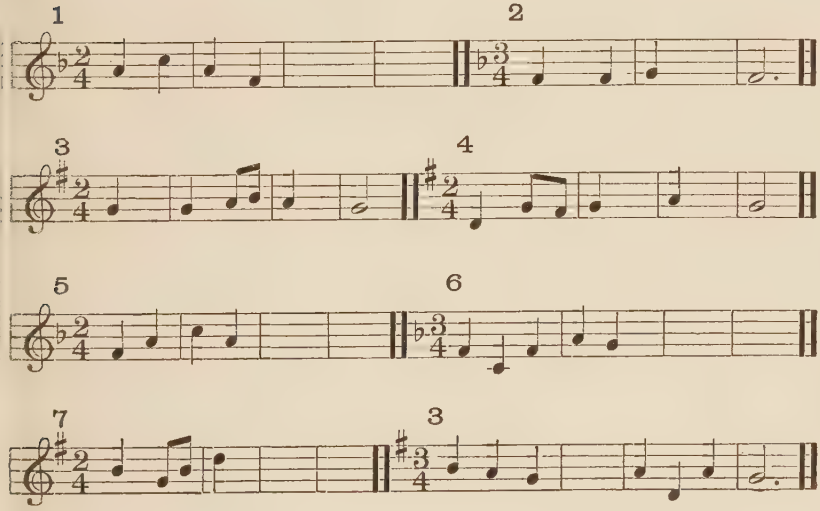


Select from the preceding exercises for the lessons in dictation, marking those of which the pupil seems uncertain, and use them again and again until he is quite sure. Test his feeling for the rhythm *very often.*

Point out the by-tones in the following exercises:

In the last two exercises the A in the second measure is a by-tone, because the progression quality prevails. The change of quality should occur on the accent, hence A, (Do), is a by-tone. The same thing occurs in the next exercise.



64. Complete these, employing Ti in each :



CHAPTER IV.

Fa Introduced — Exercises to be Completed — Piano Studies — Dictation Exercises.

65. We will now sing a tone that progresses to the other "magnet," Mi. Like Ti, it is a minor degree from its "magnet," but *unlike* Ti, it is a *down-leader;* that is, it progresses *down* to a cadence, instead of *up*, as Ti does. The name of this new tone is **Fa**; the color is green; the hand-sign, index finger pointing downward. Sing Mi Fa Mi, and then Mi Fa Do, and you will readily see to which "magnet" Fa belongs.

66. Following the scheme of the preceding lessons, combining the tones — first the repose to progression and progression to repose, then progression to progression, — let us sing, Do Fa Mi, 1 4 3. Do Fa Do, 1 4 1.

Mi Fa Mi. Sol Fa Mi. Do Re Mi Fa Mi. Do Mi Sol Fa Mi. 1 $\bar{5}$ 4 3 4 2 1. 1 $\bar{5}$ 4 3 2 4 3. 1 $\underline{5}$ 4 3. 1 $\underline{5}$ $\bar{5}$ 4 3. 5 2 4 3.

Now placing the accent on the progression tones: —

1 2 3 1. 1 3 2 4 3. 1 3 5 3 2 4 3. 1 $\bar{5}$ 4 3 2 5 1. 3 5 4 4 3. 3 5 4 $\underline{7}$ 1. 1 $\bar{5}$ 2 4 3 2 1. 1 $\underline{5}$ $\dot{\bar{4}}$ 2 3. 1 $\bar{5}$ 4 3 2 2 1. 3 4 3 5 2 5 $\underline{1}$. 3 4 3 | 2 5 $\underline{7}$ | 1. 3 5 4 2 1. 3 4 3 | 2 $\underline{5}$ $\bar{2}$ | 1. 3 5 3 | 2 5 2 | 3 4 2 | 1. 3 5 $\underline{1}$ | 7 $\bar{4}$ $\underline{7}$ | 1. 4 $\underline{7}$ 1 2 3 2 1. 3 5 3 | 2 3 4 | 3–2 | 1. 3 | 4 $\underline{5}$ $\bar{2}$ | 1. 5 2 4 | 3 4 2 | 1. 5 | 4 2 | 3 1 | 2 5 | 1.

67. How far above Do is Fa? What kind of a fourth?

What other perfect fourth have you sung? Think G and C as 1 4, and sing 1 4 3. Think the same letters as 2 5, and sing 2 5 4 3.

Think C as Do and G below as Sol, and sing Do Sol Re Do. The same letters as Sol Re and sing Sol Re Fa Mi.

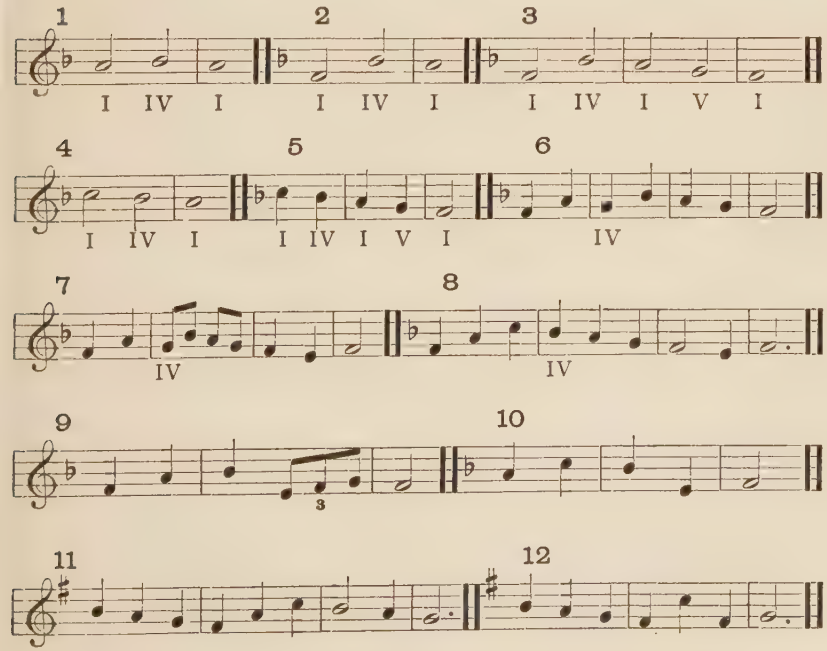
Think G as 1 and sing 1 2 1. G as 3 and sing 3 4 3. 3 5 3. G as 1 again and sing 1 3 1. 1 2 3 2 1 G as 3 and sing 3 4 5 4 3. 3 4 2 1.

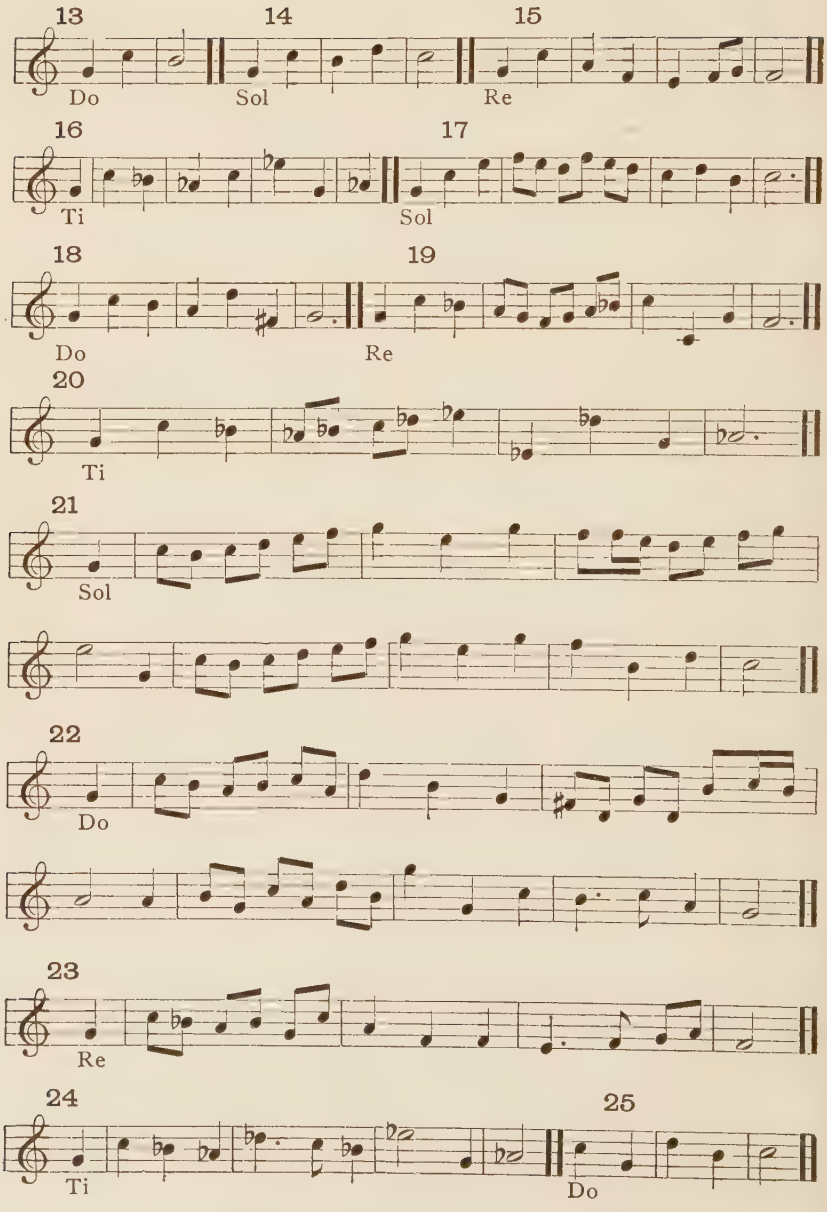
68. How far is Fa above Re? What kind of a third? What other minor third have you sung? Think A C as 3 5 and sing 3 5 4 4 3.

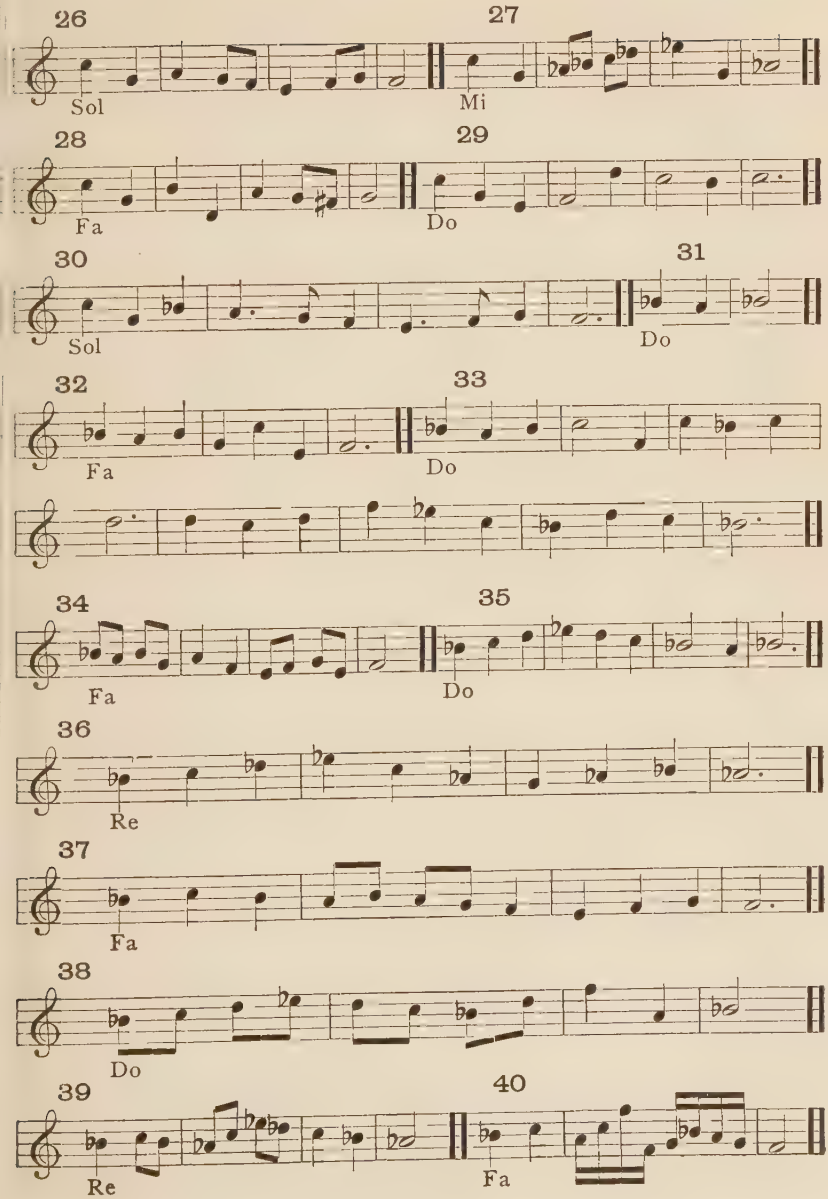
Think the same letters as 2 4 and sing 2 4 3 2 1.

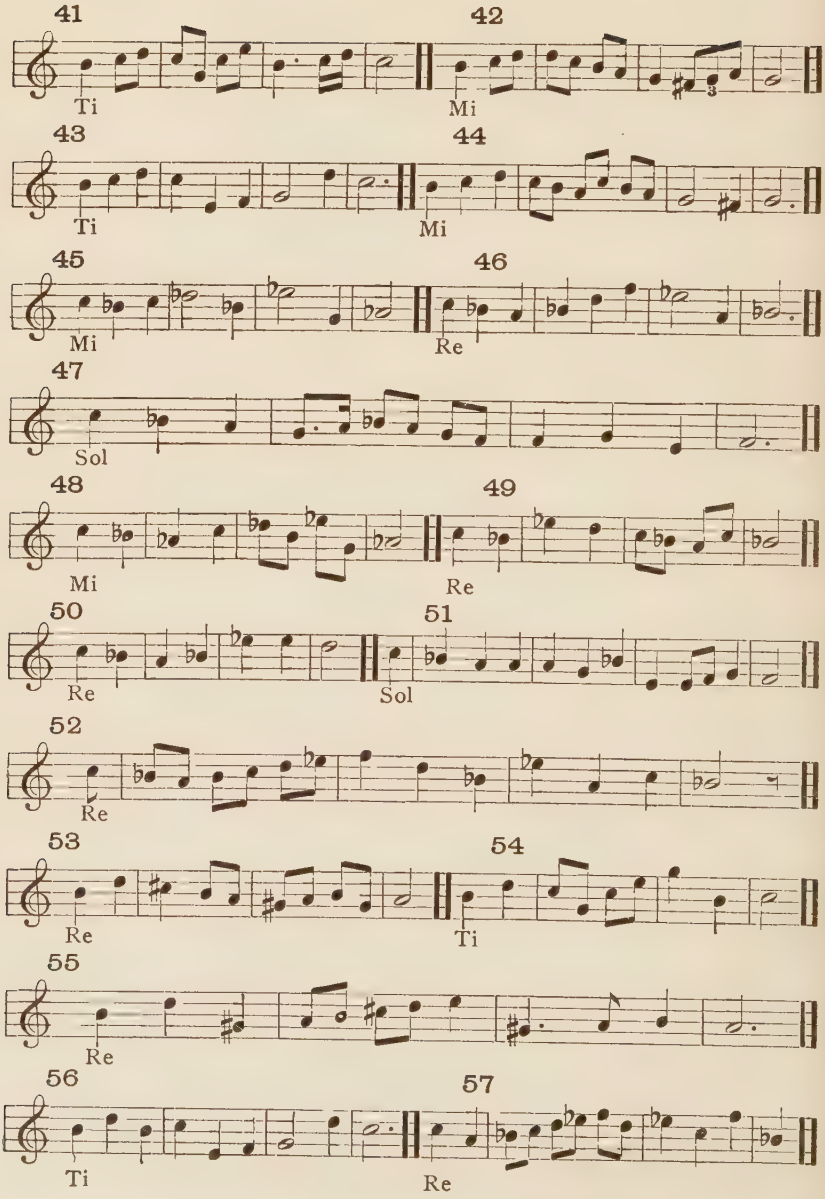
Singing both figures and syllables lends variety to the work as well as to fix the distances and individuality of tones, and the change of keys compels one to think the character and exact relationship of the tones in key.

69. Sing a few of these with the chord accompaniment as indicated. **The new tone calls for a new chord, the Subdominant,** and if both progression chords are employed, **the Subdominant should precede the Dominant.**




13
Do
14
Sol
15
Re
16
Ti
17
Sol
18
Do
19
Re
20
Ti
21
Sol
22
Do
23
Re
24
Ti
25
Do


26
Sol
27
Mi
28
Fa
29
Do
30
Sol
31
Do
32
Fa
33
Do
34
Fa
35
Do
36
Re
37
Fa
38
Do
39
Re
40
Fa


41
Ti
42
Mi
43
Ti
44
Mi
45
Mi
46
Re
47
Sol
48
Mi
49
Re
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Re
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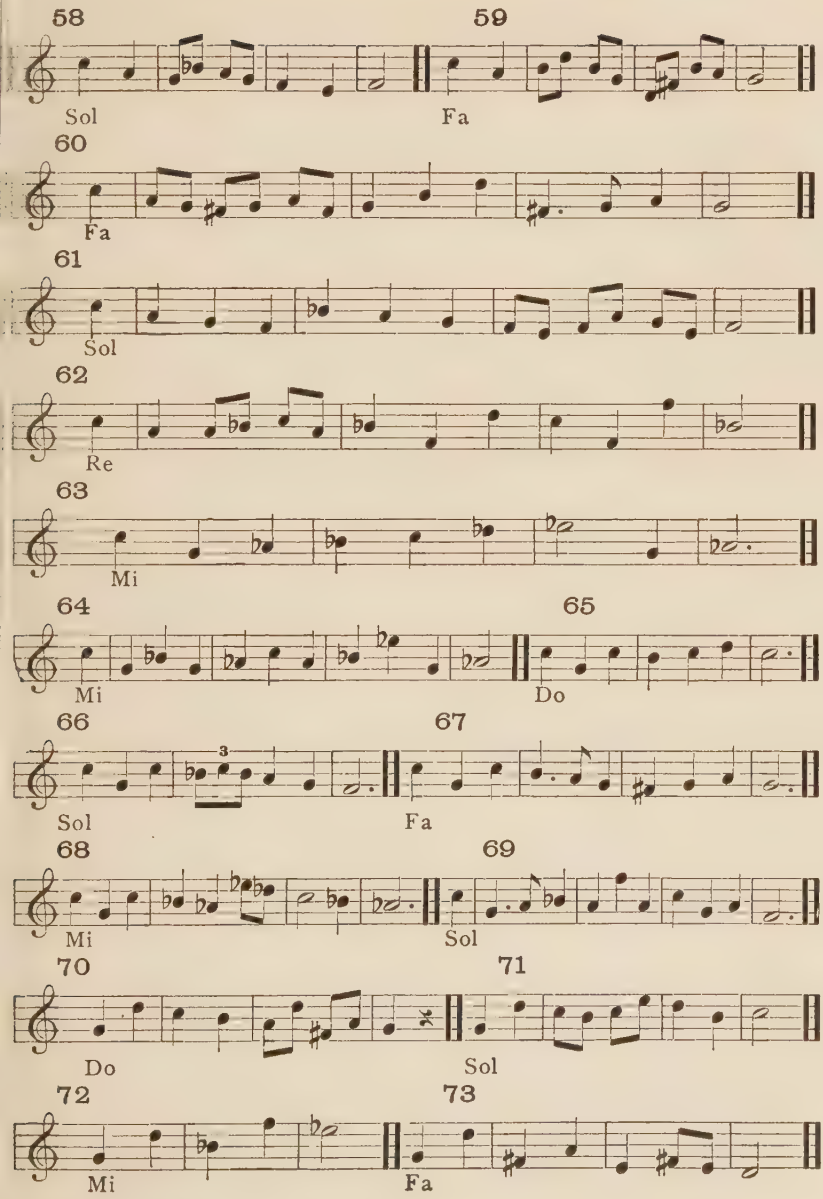
Sol
52
Re
53
Re
54
Ti
55
Re
56
Ti
57
Re


58
Sol
59
Fa
60
Fa
61
Sol
62
Re
63
Mi
64
Mi
65
Do
66
Sol
67
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68
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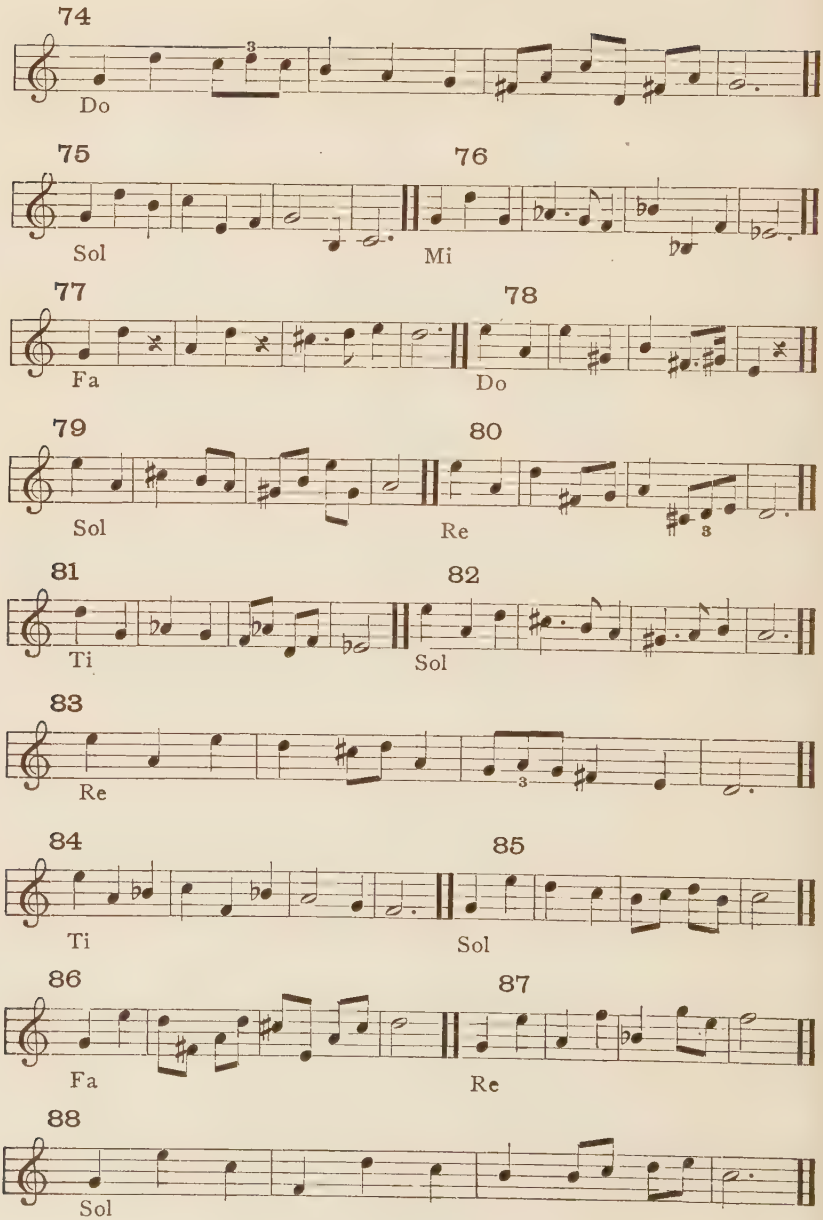
69
Sol
70
Do
71
Sol
72
Mi
73
Fa


74
Do
75
Sol
76
Mi
77
Fa
78
Do
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Sol
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Re
81
Ti
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Sol
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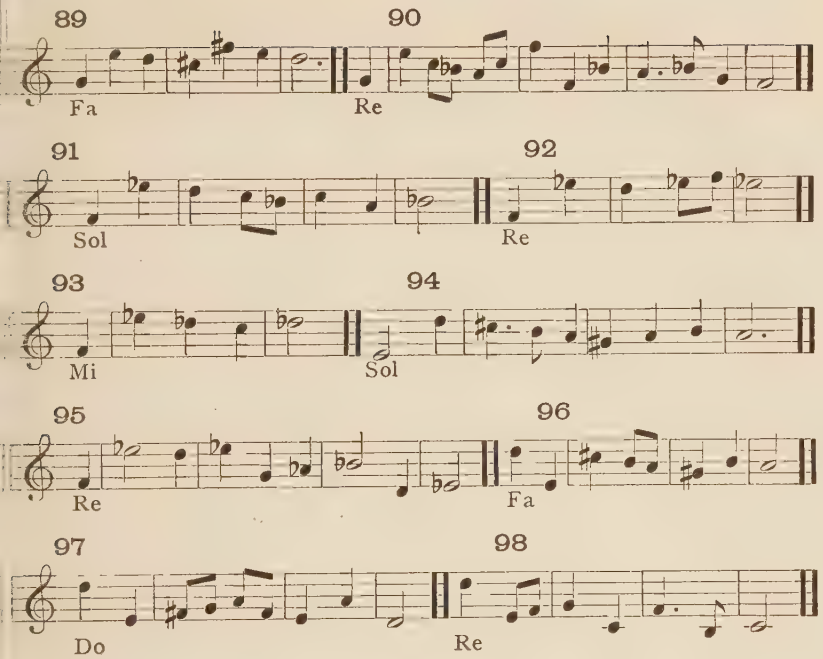
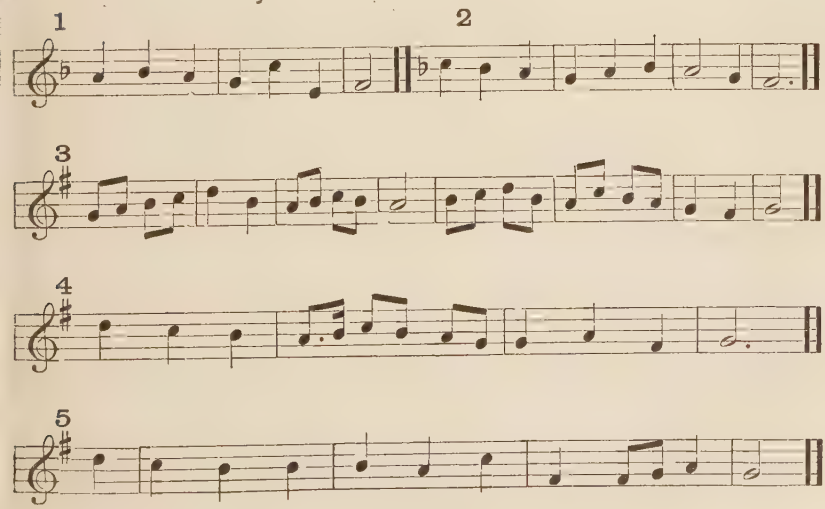
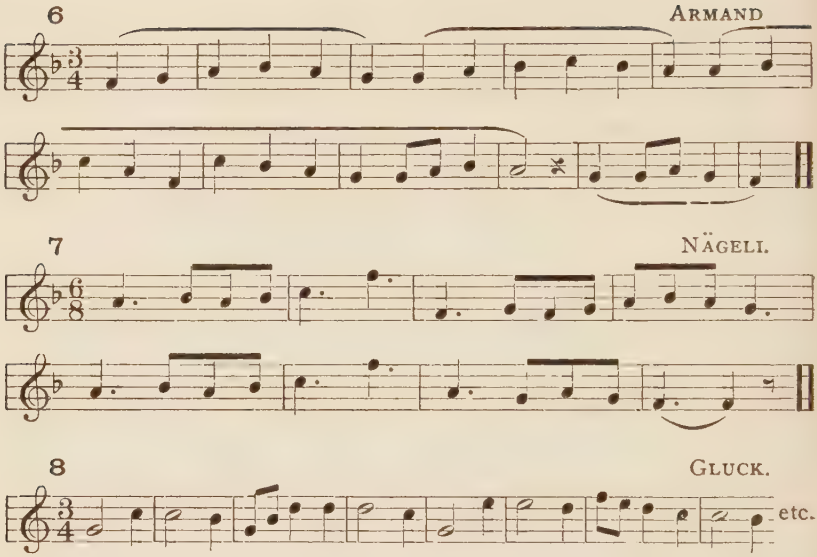
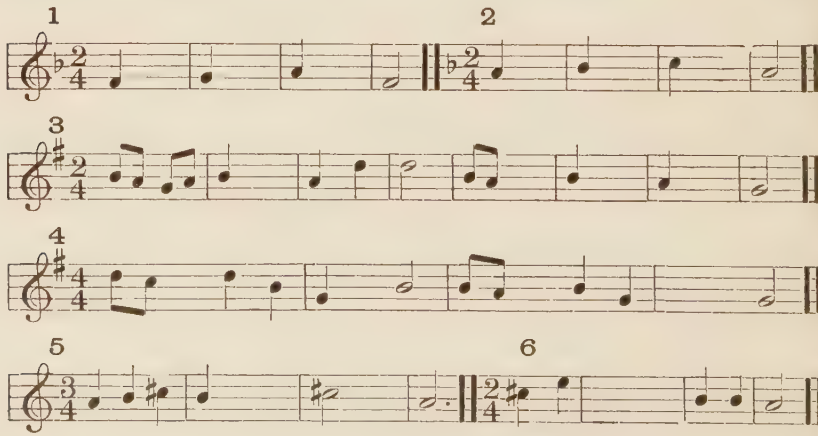
Ti
85
Sol
86
Fa
87
Re
88
Sol



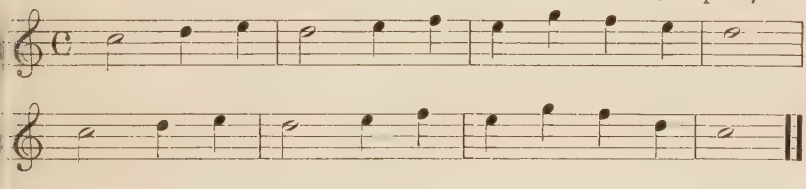
Point out the by-tones:

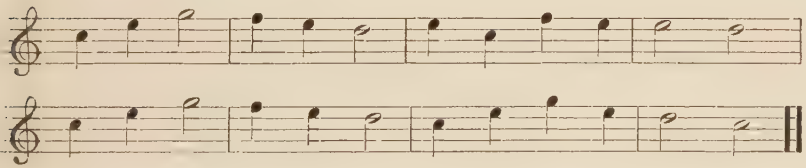


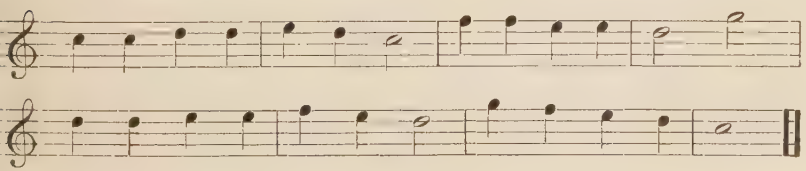
70. Keeping in mind the **principle of progression,** let the pupil supply the notes that are needed to complete the following exercises, employing Fa — the fourth — in each. **Think and feel from accent to accent,** using the tones having the least resistance to the progress from one rhythmic point to another.

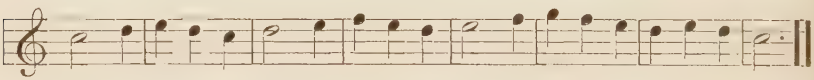
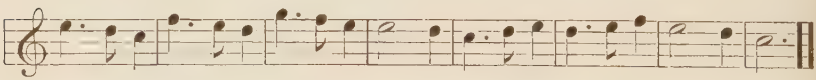


71. If the pupil is a beginner with the piano, ask what he hears in every exercise that he plays; not every tone, but always something. For instance, in Gurlitt, Op. 187, first find the places for punctuation; whether a comma, interrogation point, or period, using the former for the weak cadence of a small group, the latter for a perfect cadence — Do on the accented places, — and an interrogation point when the cadence ends with a progression one. If at the same time one can hear the several tones of the melody, so much the better; if not, play it again and perhaps hear the 1 3 and 5 only. In this

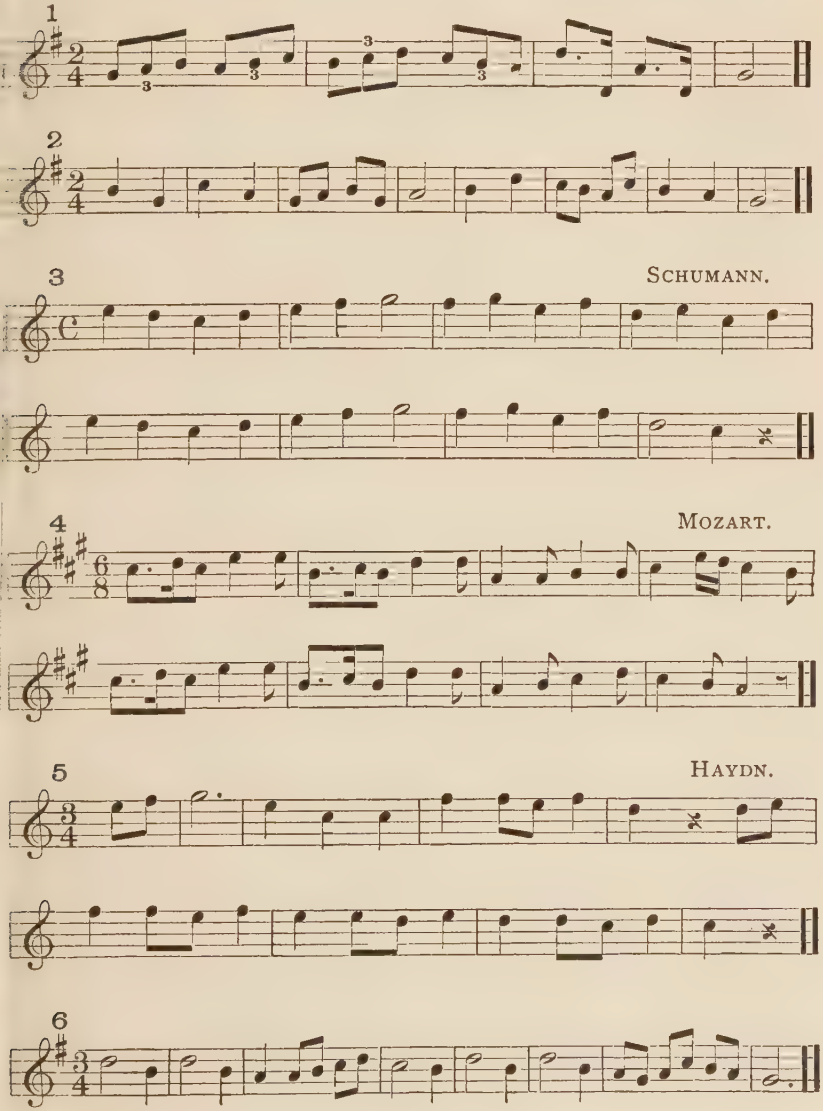
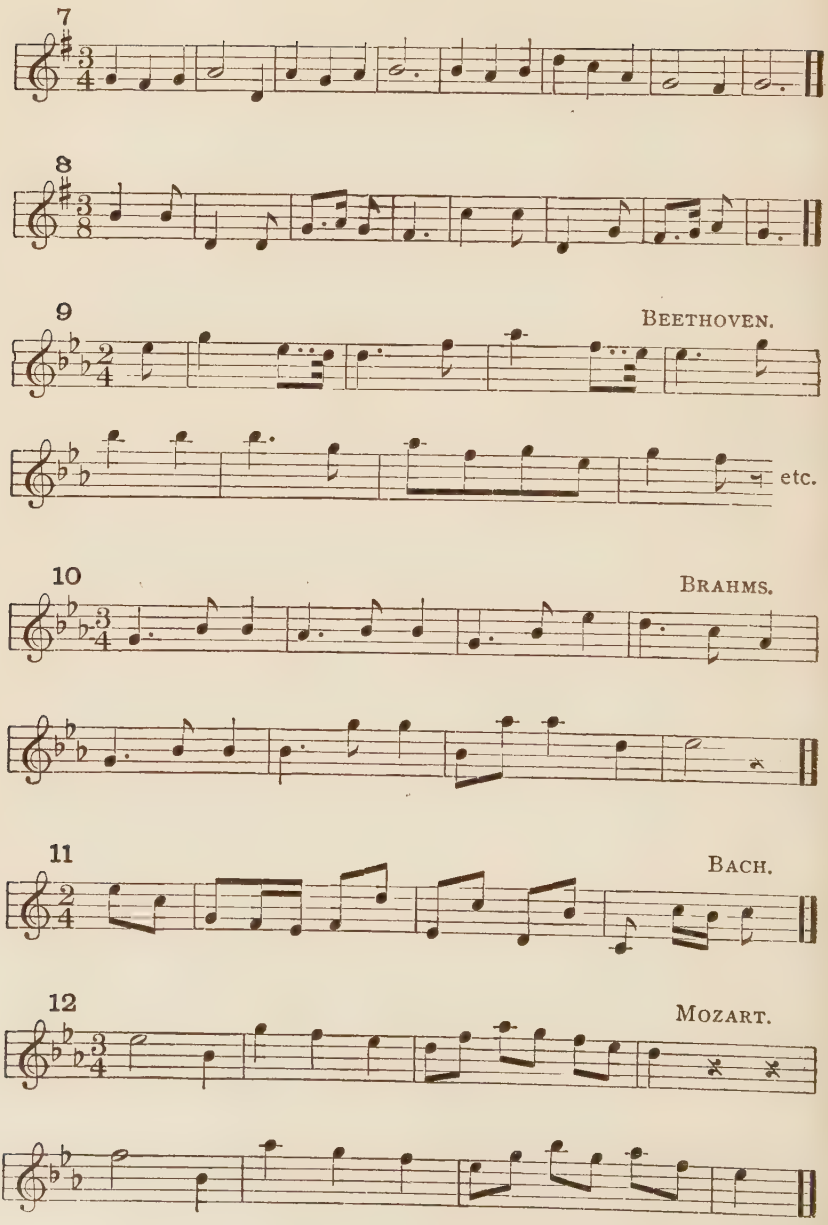
GURLITT. Op. 187

note the first tone in each of the first four measures, then the same in the answer — the four measures following. Knowing those so well, perhaps you can tell what occurred between them.

72. In the next one,

we hear the familiar 1 3 5, and follow the key-track to the comma point in the second measure; the Mi seems to prevail in the next group.

73. In the next exercise,

the first group contains the simple tones, 1 2 3 2 1, Do on the first accent, Re on the second, and Mi the next strong accent, the voice returning immediately to Do for the next, which completes the phrase. Leaping one degree higher than Mi, we begin the next phrase with Fa and end it with Sol, a rising cadence. We use the term "rising," because Sol, the final cadence tone, is a progression tone, giving the effect of an interrogation point.

74. In this next one we hear 1 2 3 2 1 again, but differently arranged. It is a three-pulse measure, and the first tone is lengthened so as to bring the highest tone, 3, on the accented place. The second group proceeds in the same way up three degrees and back again, but beginning on Re, and the third is the same beginning with Mi. We might designate these as the Do, Re, and Mi phrases.

75. This next one can be analyzed in the same way, hearing first a Mi group, then a Fa and a Sol, finishing with the two tones that progress downward.

76. These suggestions have been given, *not* for the teacher to give to the pupil, *but what the teacher should expect from the pupil.* Besides compelling him to listen, it is invaluable in developing concentration and retentiveness. Instead of asking what he hears, frequently insist upon his telling you just how to remember the study.

The teacher should play the dictation exercises in various keys and the pupil write them in the same, sometimes following the teacher note by note as he hears them, and sometimes after the entire exercise has been played.

In addition to the following, selections should be made from the preceding exercises as before.


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BEETHOVEN.
etc.
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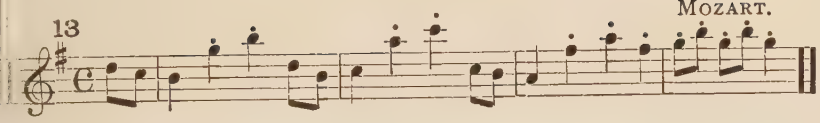
BRAHMS.
11
BACH.
12
MOZART.

13

MOZART.

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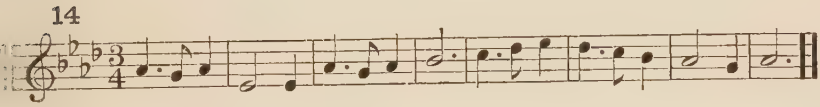
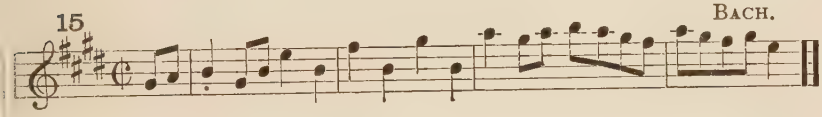
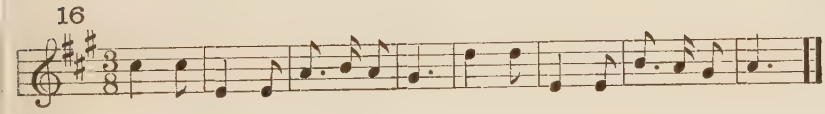


15

BACH.

16

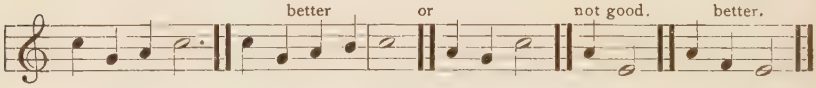


CHAPTER V.

LA INTRODUCED—INTERVALS FROM LA—DICTATION EXERCISES.

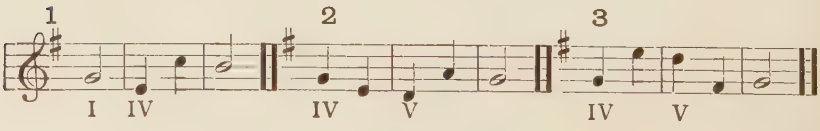
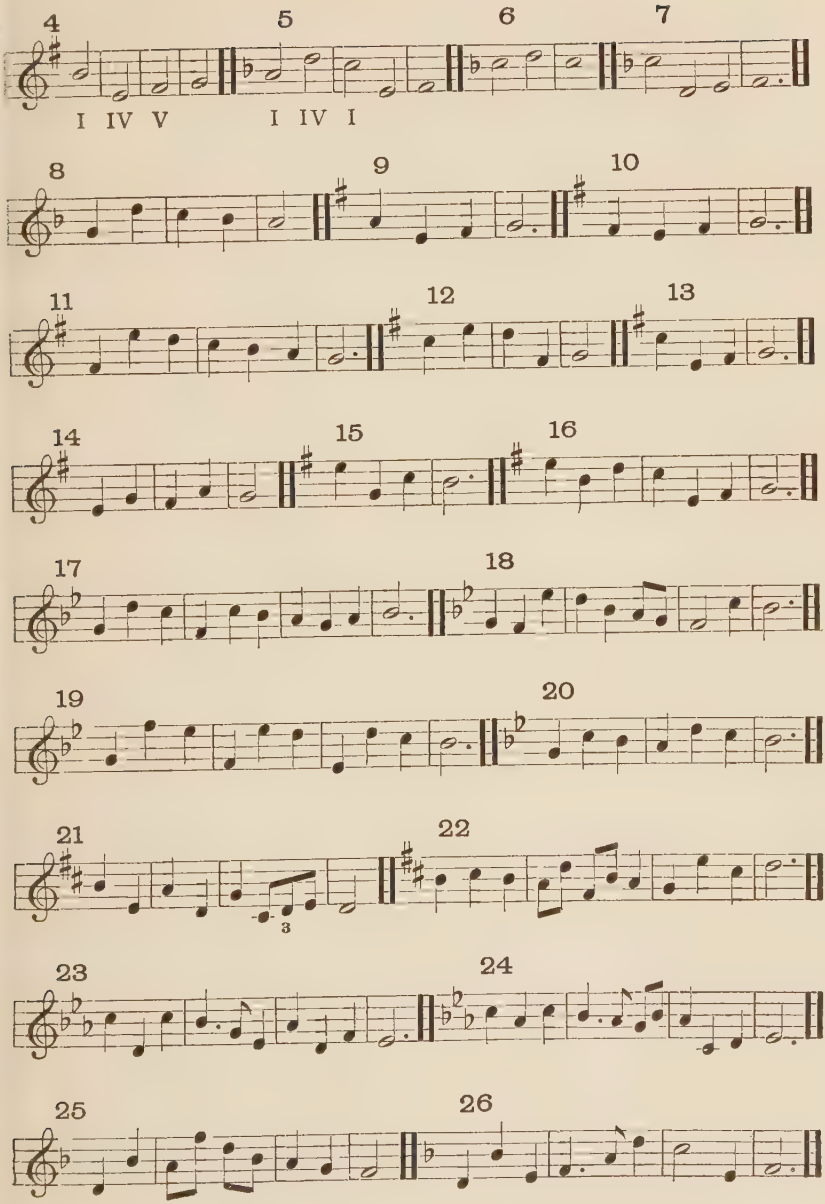
77. La, the sixth of the scale, *is the only tone that does not progress directly to either of the repose tones, Do or Mi.* The line of least resistance is to Sol and then to Do. The quality is more serious and reverential than other tones, the color, dark blue; the hand-sign, palm drooping downward.

78. Sing the following exercises and you will readily see the necessity of combining another progression tone with it to make a satisfactory cadence.



79. La can be sung with the same harmony as Fa, *and combining the two (Fa and La), with Do, we have a chord that progresses down to the Do or repose chord.*

80. Has the pupil noticed that the three tones progressing to Do could be combined and make a chord that progresses up to the Do chord? Heretofore the reference to the chords by name has been intended for the teacher, in case the pupil was a beginner; from this time the pupil should know and play them, calling them by the root names — Do, Fa, and Sol, or by the names Tonic, Subdominant, and Dominant.

81. Sing these with the chord accompaniment:

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I IV V
I IV I
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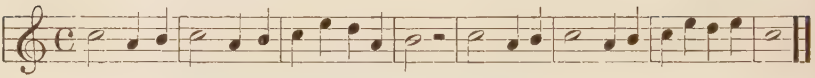
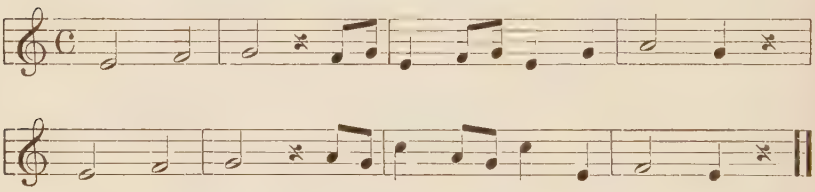
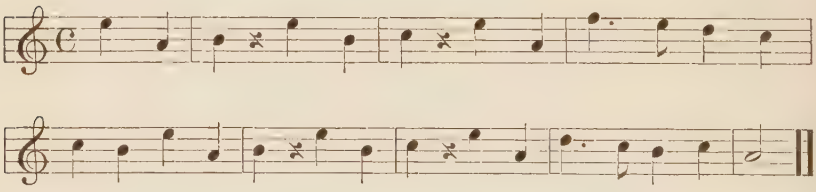
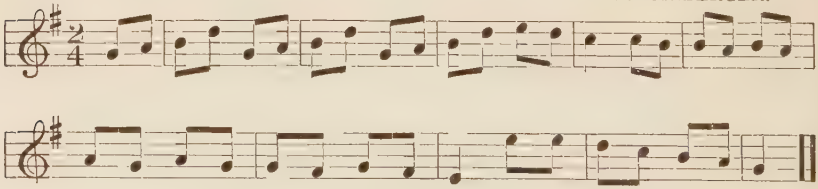
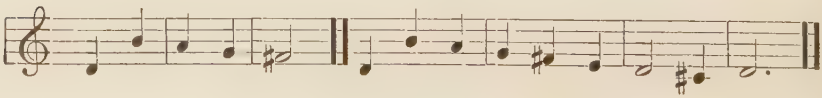
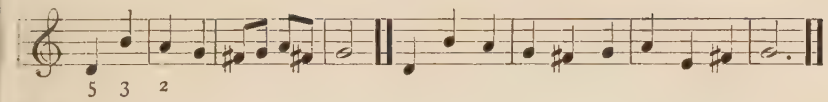
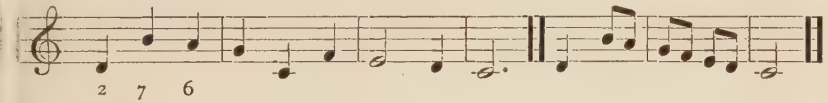
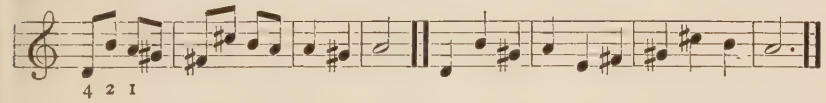
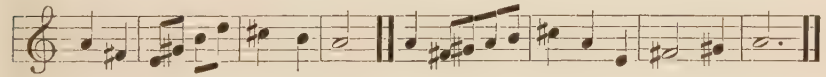
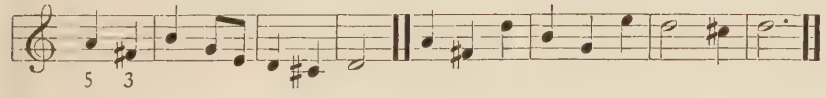
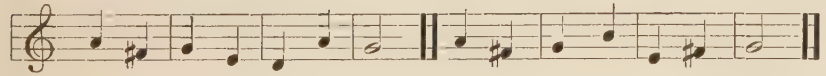
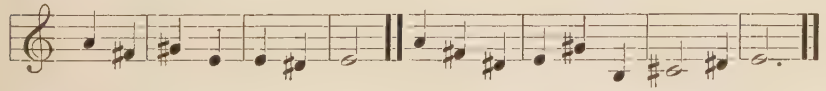
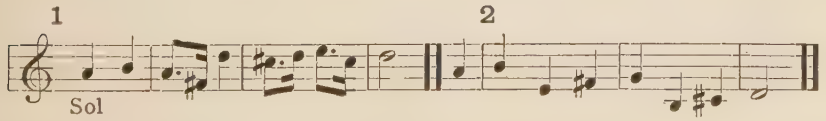
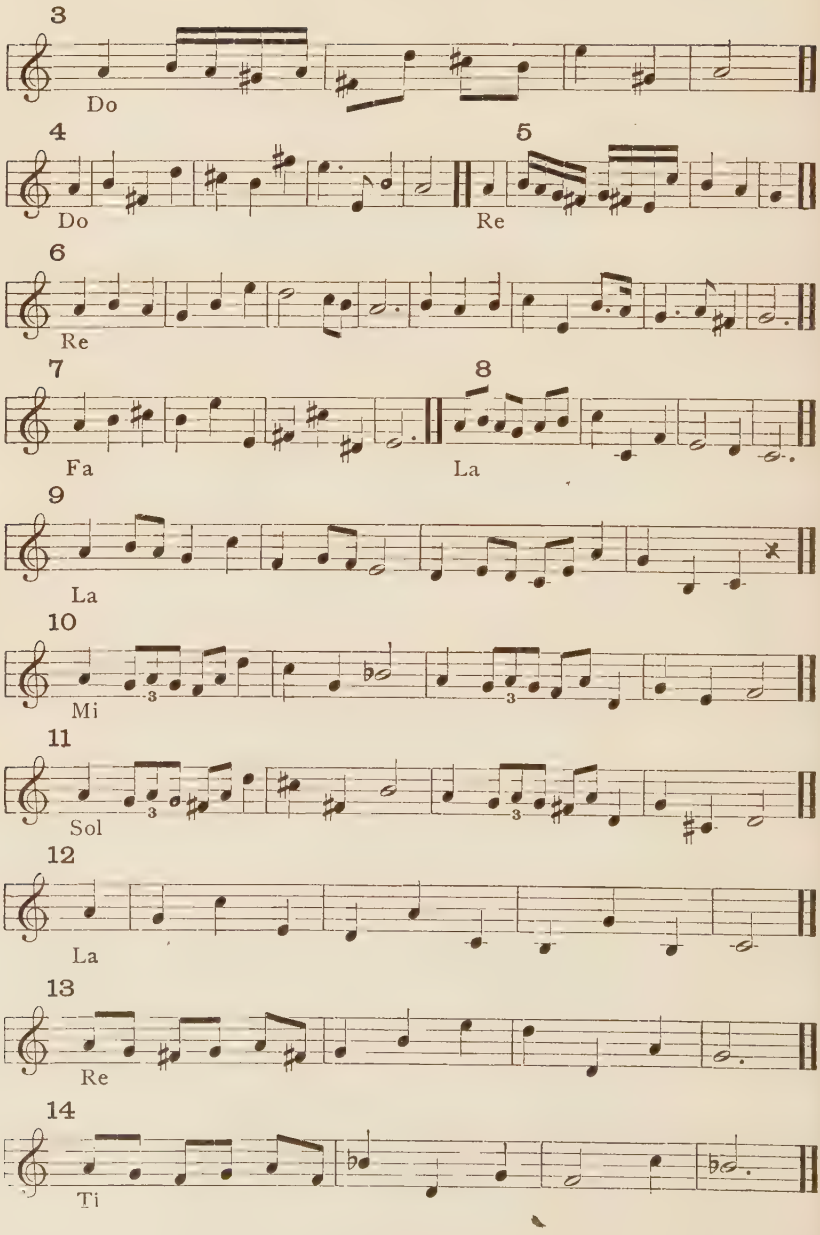
Point out the by-tones in these:

27 ARMAND.

28 ARMAND.

29 ARMAND.

30 RHEINBERGER.

82. Sing these without the accompaniment; **note the distance of La from the other tones of the key,** *and sing the interval before beginning the exercise.*

How far is La above Do? What kind of a sixth? Sing a major sixth. Think D – B as Do – La, and sing:

as Sol – Mi,

as Re – Ti,

as Fa – Re,

83. What kind of a third is Do to La below? Sing a minor third. Think A – F♯ as Do –La, and sing:

as Sol – Mi,

as Re – Ti,

as Fa – Re,

Follow this scheme through all of the intervals in which La could occur.




3
Do
4
Do
5
Re
6
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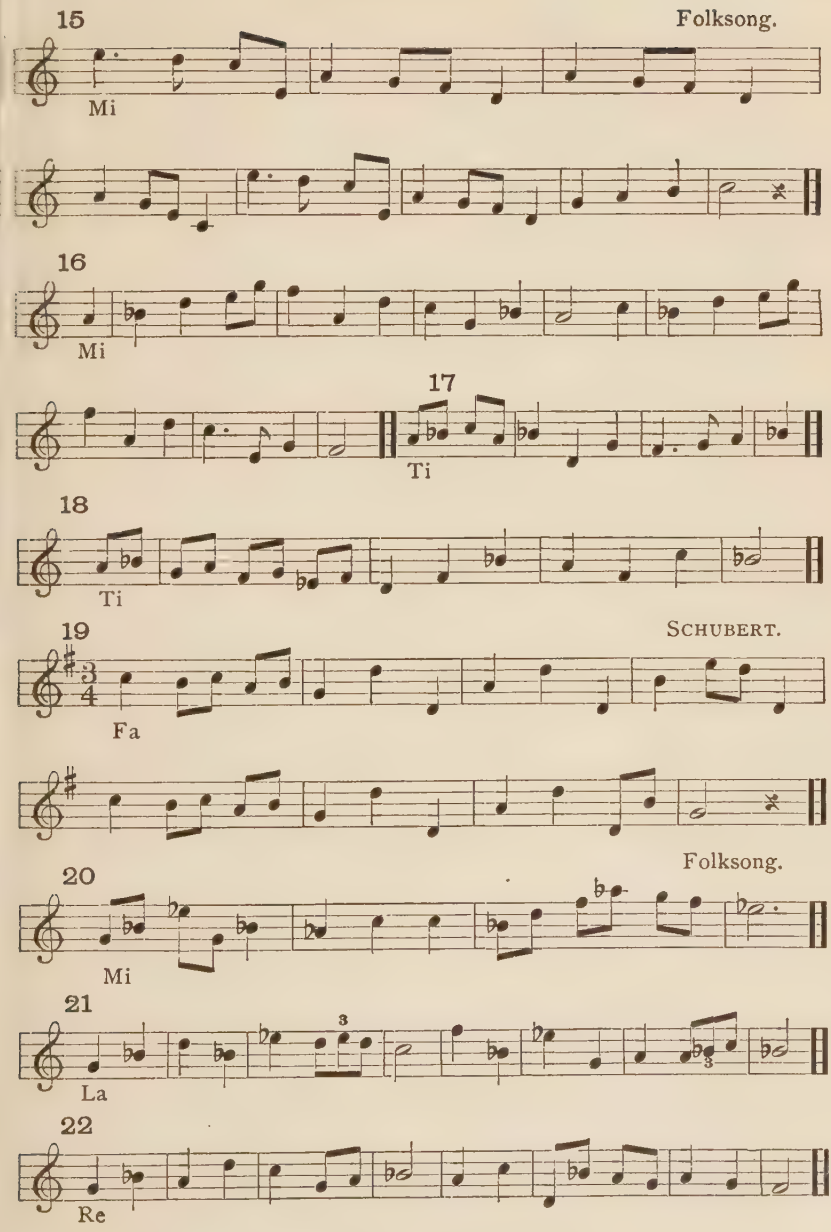
7
Fa
8
La
9
La
10
Mi
11
Sol
12
La
13
Re
14
Ti


15
Folksong.
Mi
16
Mi
17
Ti
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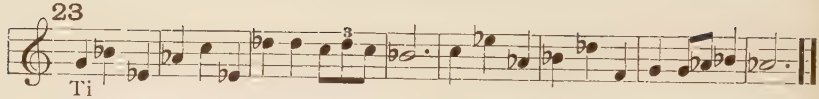
Ti
19
SCHUBERT.
Fa
20
Folksong.
Mi
21
La
22
Re

23



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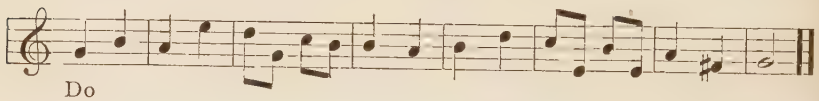

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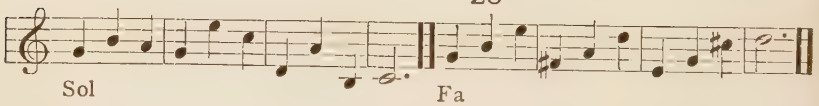
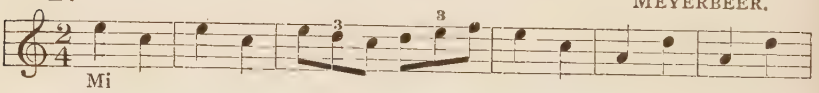

27 MEYERBEER.



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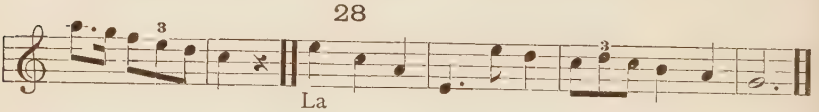

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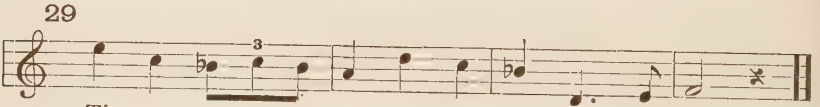
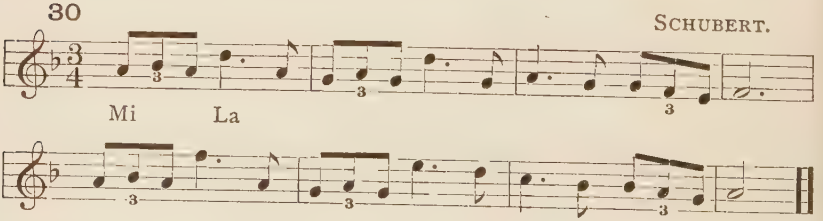
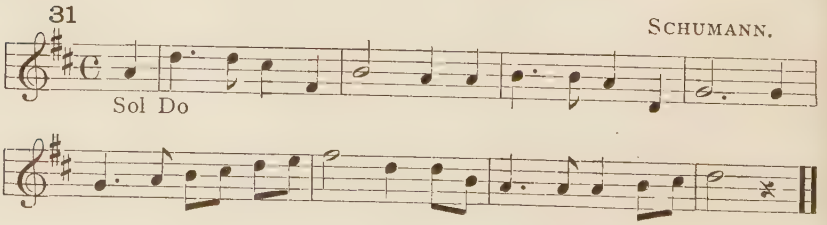
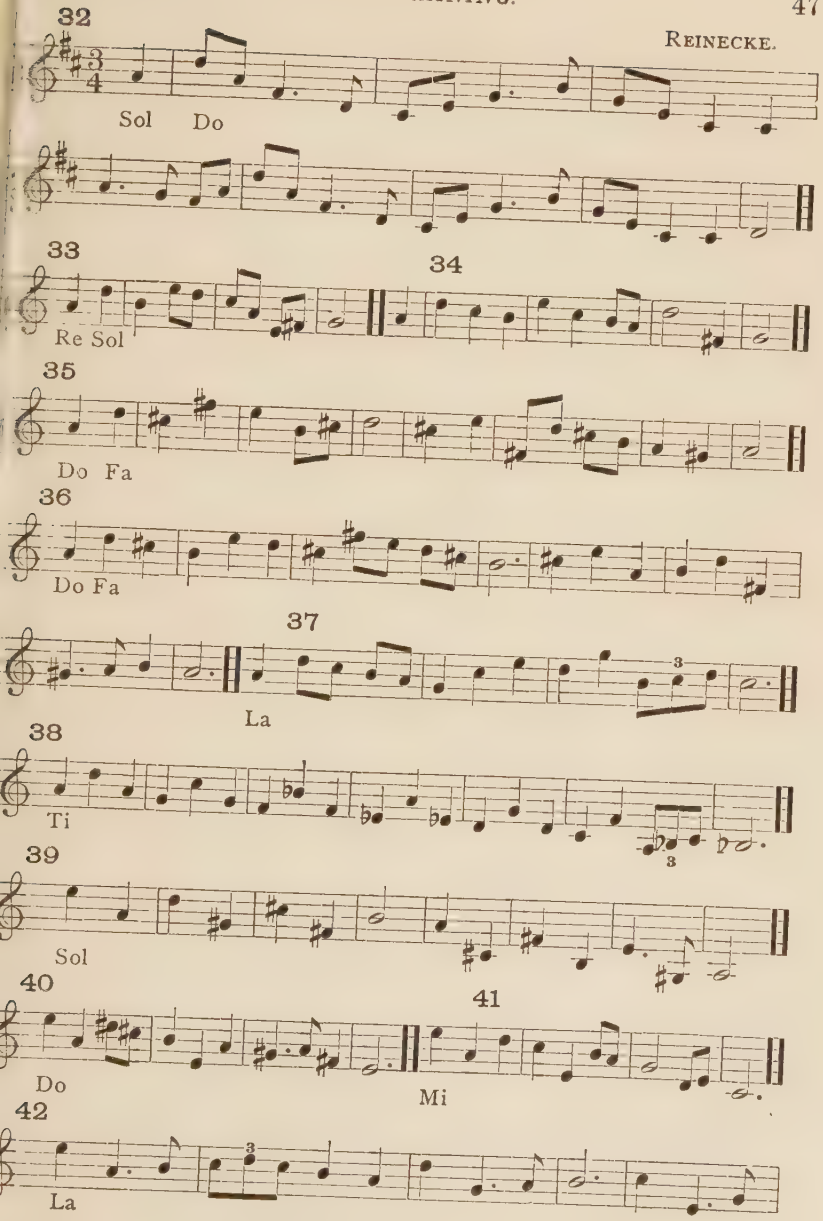
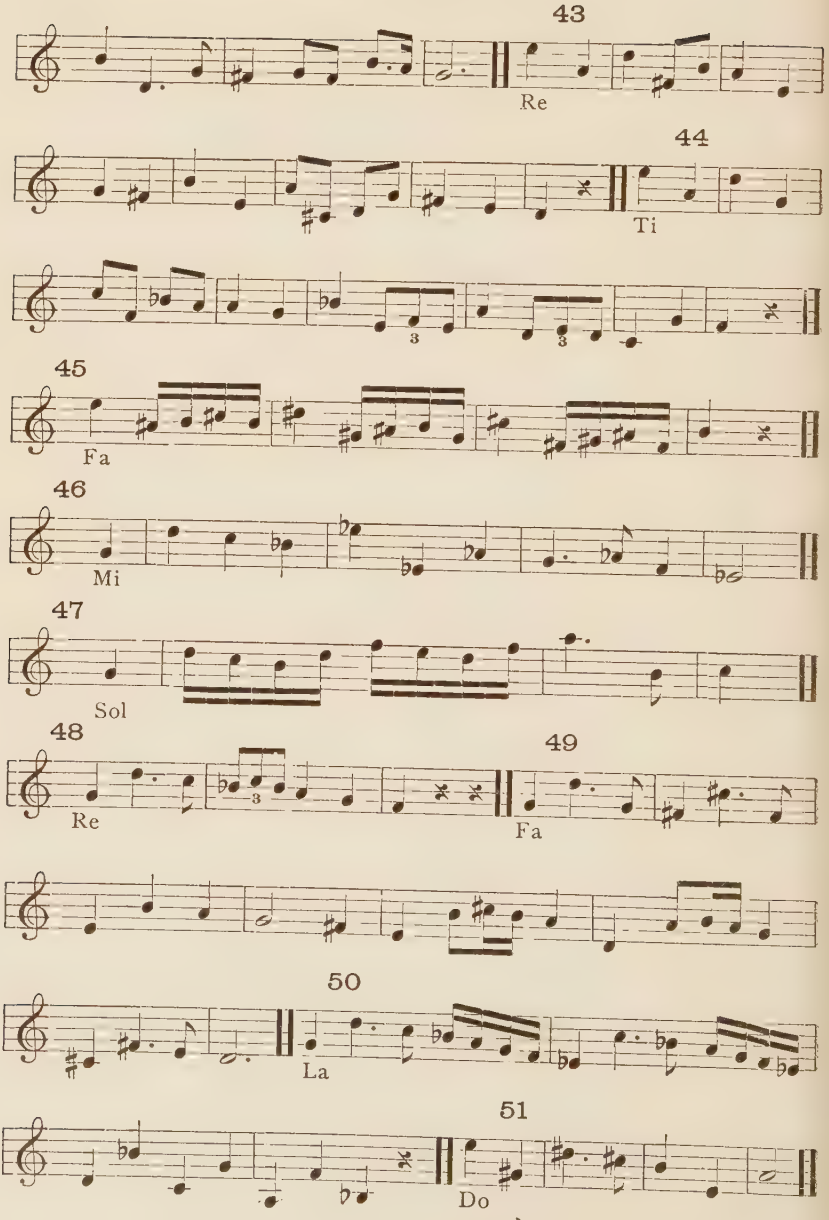

30 SCHUBERT.



31 SCHUMANN.


32
REINECKE.
Sol Do
33
34
Re Sol
35
Do Fa
36
Do Fa
37
La
38
Ti
39
Sol
40
41
Do
Mi
42
La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Re
44
Ti
45
Fa
46
Mi
47
Sol
48
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49
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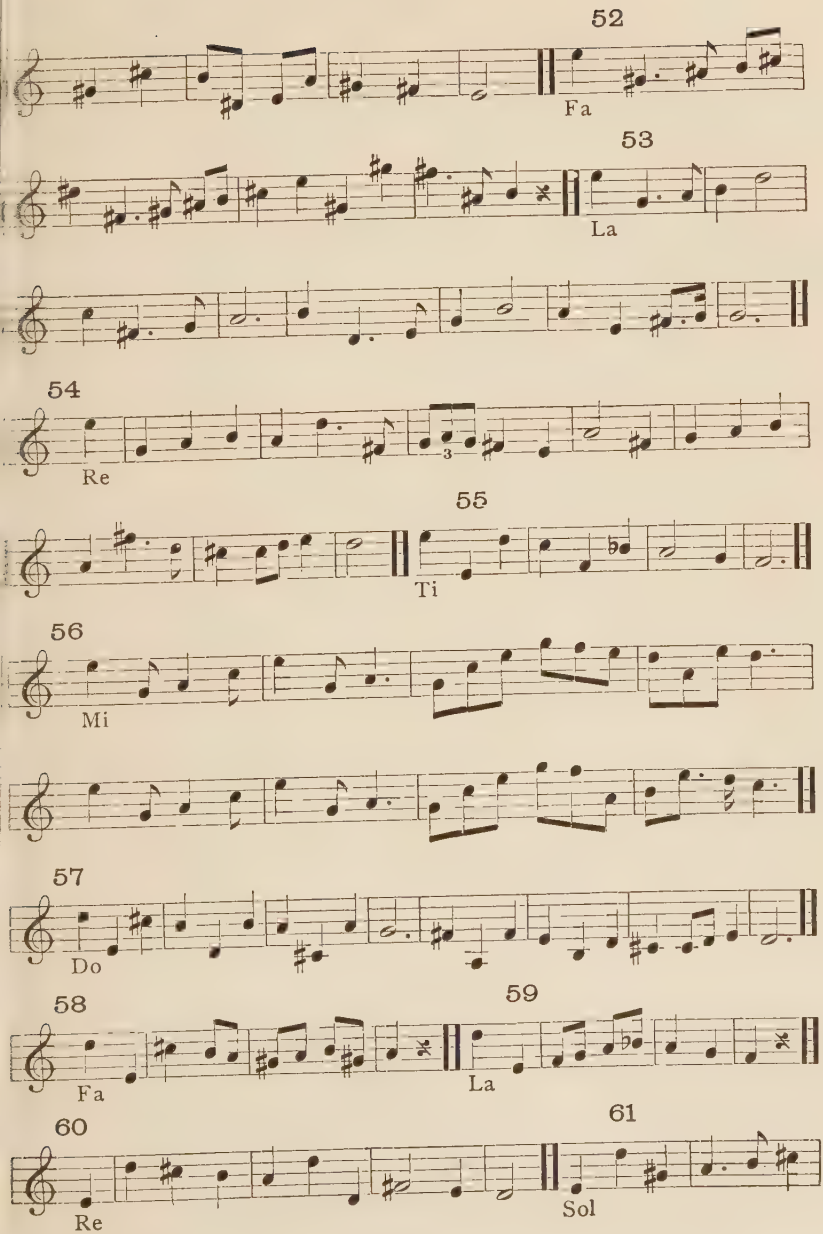
51
Do


52
Fa
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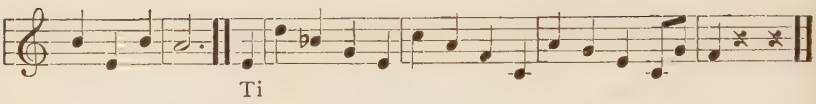
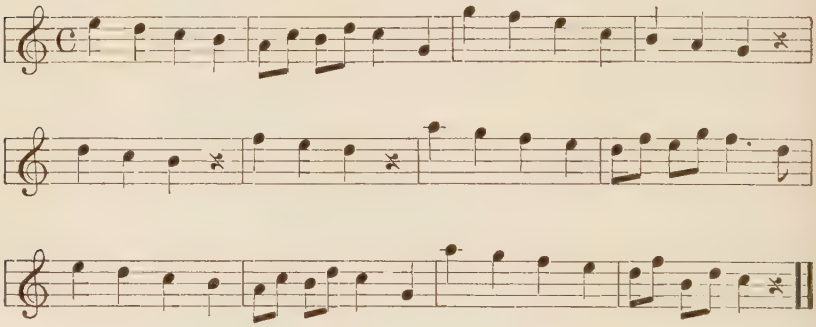
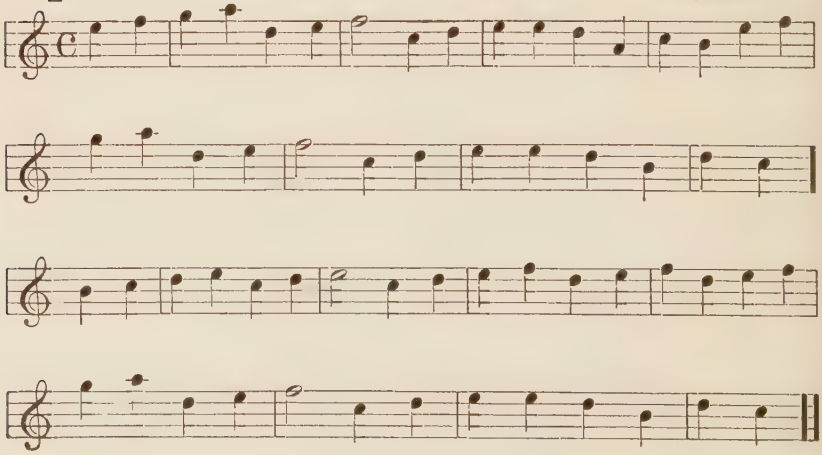
62

84. In the dictation exercises that follow, hear the rhythmic and harmonic scheme. Note first whether section responds to section, line to line, or two lines to two; then name the harmony felt in each section or measure, that is, whether progression or repose.

1 SCHUMANN.

2 SCHUMANN.



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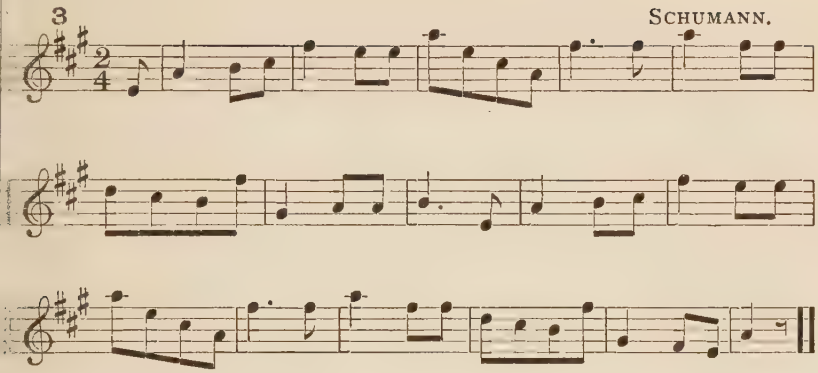
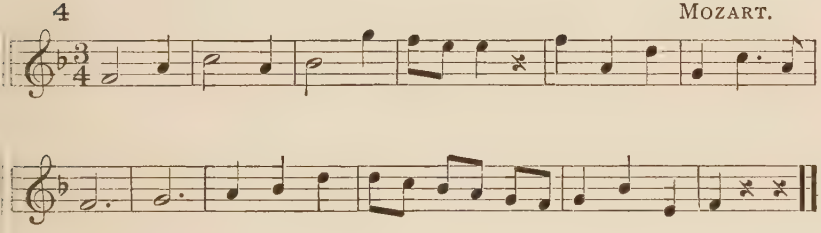
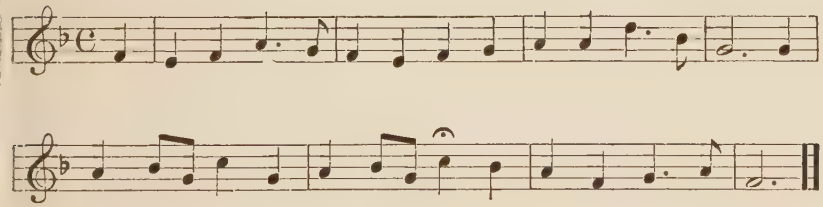
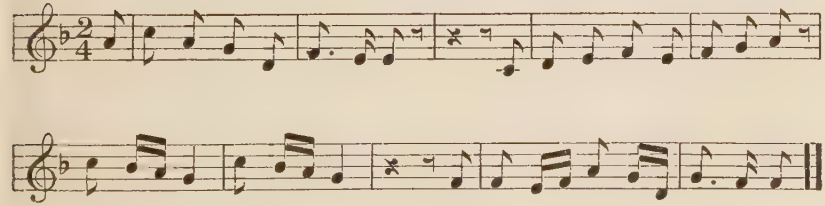

4 MOZART.

5 REINECKE.

6 SCHUMANN.



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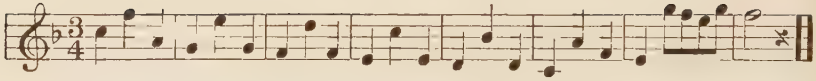
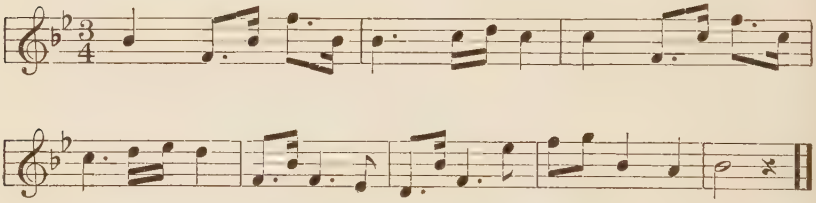
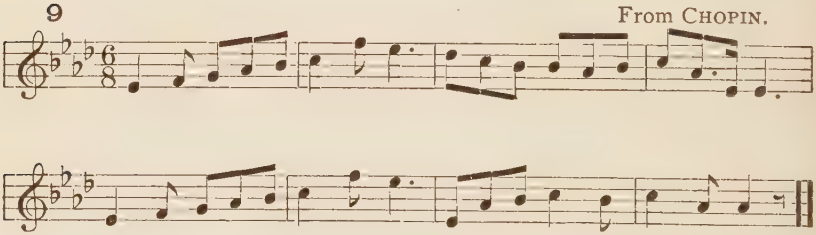
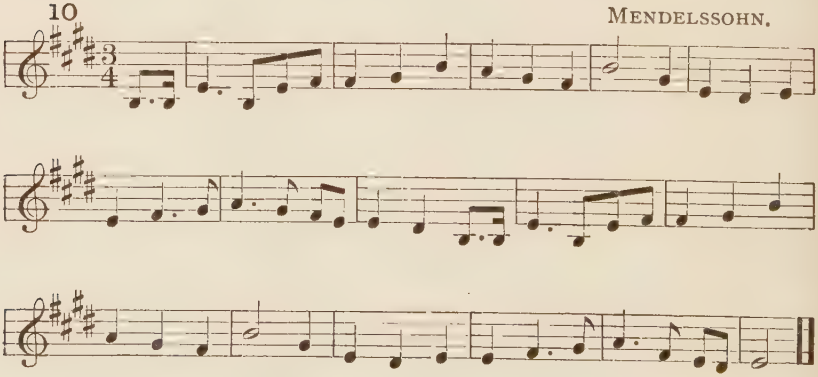

8 GLUCK.

9 From CHOPIN.

10 MENDELSSOHN.



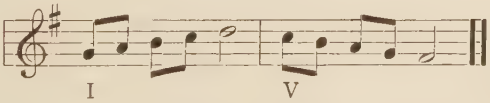
CHAPTER VI.

PASSING AND AUXILIARY TONES — THE APPOGGIATURA — SUSPENSIONS — SYNCOPATIONS — MELODY WRITING.

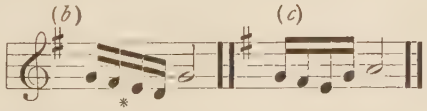
85. It would be well at this point if the pupil would undertake some larger tasks in original writing. A little melody invention develops the creative faculties with the receptive, and gives an understanding of melodic construction that no other experience affords. It trains one's ear to hear not only a few important points, but a myriad of little things that help to make good or bad music.

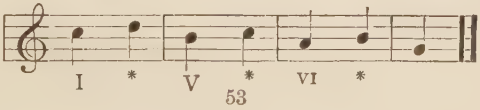
For convenience of expression, we will specialize in the matter of by-tones, having used, here-to-fore, the one term for all non-chordal tones.

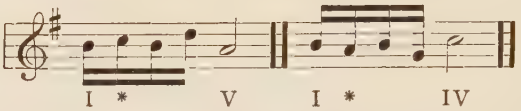
86. Simple passing by-tones are those occurring between two harmonics, as A and C in the first measure, and B and G of the second, in the example below.



87. When a second passing note follows the first, as in (*b*), it should proceed in the same direction to another harmonic, and not return to the first, as in (*c*).

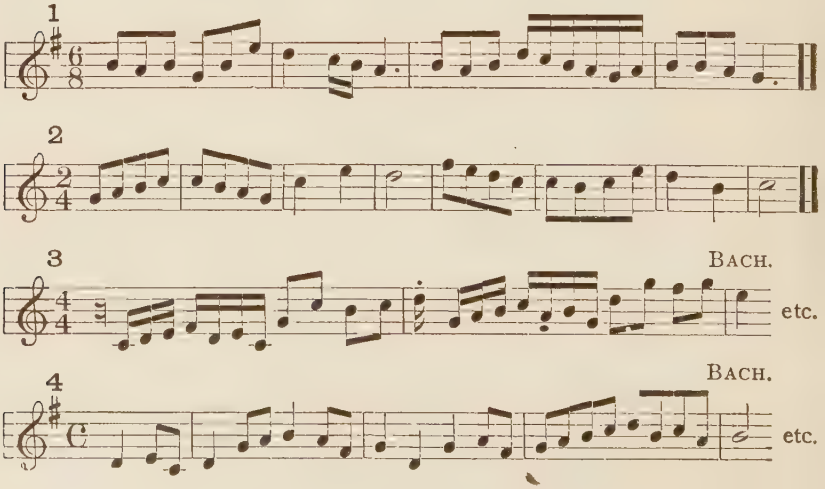


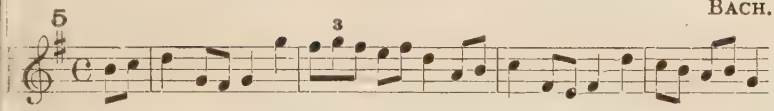
88. A passing tone may be taken by step from one harmony note, and proceed by leap of a third to another harmony note.

89. When the voice moves one degree and *returns to the same harmonic*, the by-tone is called an **auxiliary tone.**



If, instead of returning to the harmonic immediately, *it leaps a third to another auxiliary note on the opposite side of the harmonic*, and then returns to the harmonic between the two, the auxiliary tones are then called, "*changing tones.*" They change from an auxiliary tone above, to one below, or vice versa.

In this example, B is the auxiliary tone, and instead of returning immediately to C, the voice leaps to D, the auxiliary above, and then returns to C, so they are "changing tones." D and B are the same in the next group, with the order reversed.

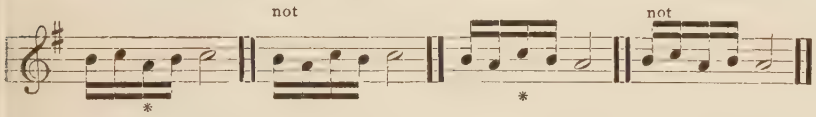
90. Point out the passing and auxiliary tones in the following: —

BACH.



In exercise 2 think a change of harmony on the accent of the second measure, and C becomes the by-tone, B the harmonic.

91. The student should write a few exercises of this kind, and immediately the question will arise, which of the two changing notes should be first?

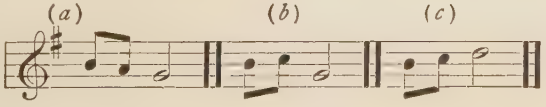
The *last changing note* will occur *on the half accent* and should *not* be the same as the following *accented note*, because it would weaken the effect of the latter; consequently, *the lower changing note should be used first if the voice is to move downward one degree, and the upper changing note first if the voice moves upward one degree to the accented note.* To illustrate:



In both examples C and A are the auxiliary notes, and one has only to play them to realize which is preferable.

92. If the voice leaps a third to the accented note, instead of a second, the first changing note will be in the opposite direction from the course to the accented note. For example:

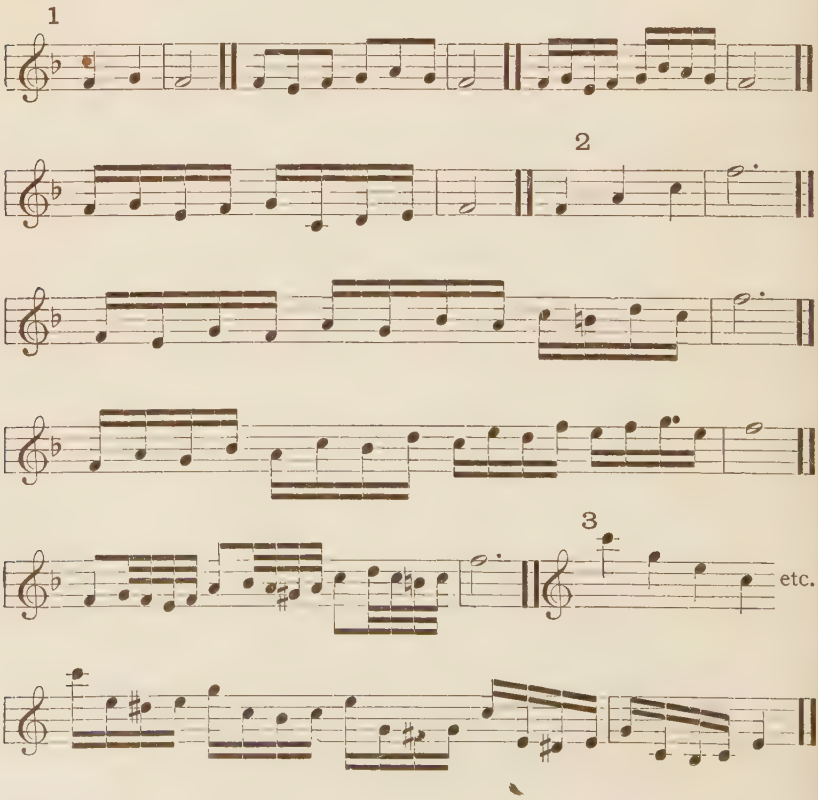
Those at (*b*) and (*d*) are not good because the voice leaps after conjunct motion to an accented note in the same direction. Then too, taking the accented and half accented notes in succession as a melodic outline, see how much better the progression is at (*a*) and (*c*), than at (*b*).



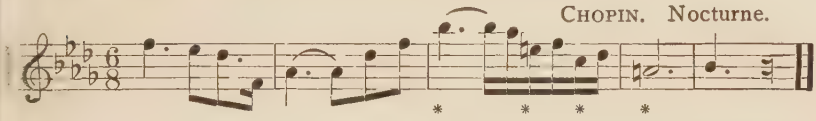
93. Restating the matter briefly, *if the voice moves one degree to the accented note, the first changing note will be in the same direction.* If the voice leaps to a *third,* the *first changing note should be in the opposite direction.*

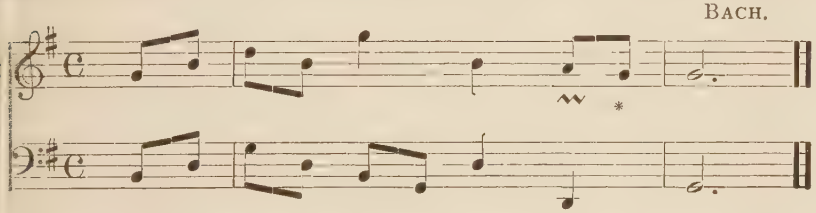
94. If we wish the fourth note of the group to be another harmonic instead of a repetition of the first, one may be employed at a distance of a third, the second changing note leaping to a degree *beyond* the desired harmonic, then returning to it.

95. A thorough understanding of this work will enable the pupil to solve many difficulties that he meets in trills, turns, mordents, etc., and it would be a good plan to embellish some simple figures as suggested below.



96. *A by-tone approached by leap, is called an* **Appoggiatura.**

CHOPIN. Nocturne.

97. The by-tone anticipating the harmonic of the following accented tone is called an **anticipation** tone.

BACH.

98. **Syncopation** is the binding of two similar notes so that the accent naturally belonging to the second, falls upon the first. When the note carried over is a by-tone, it is called **a suspension** It is *delayed resolution*, the reverse of *anticipation.*

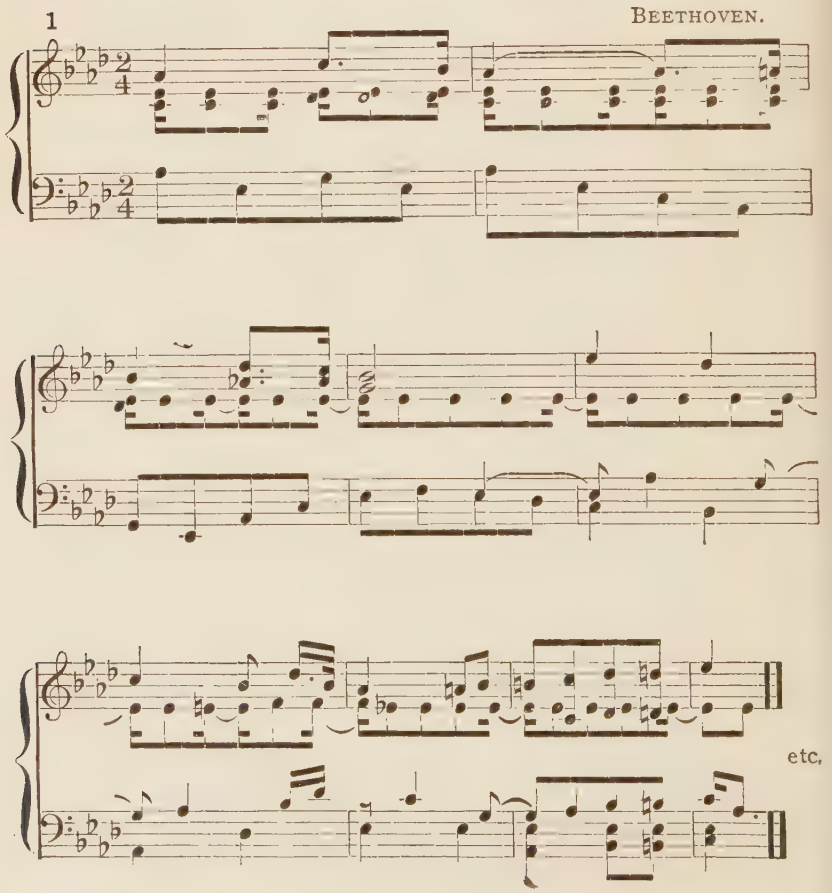
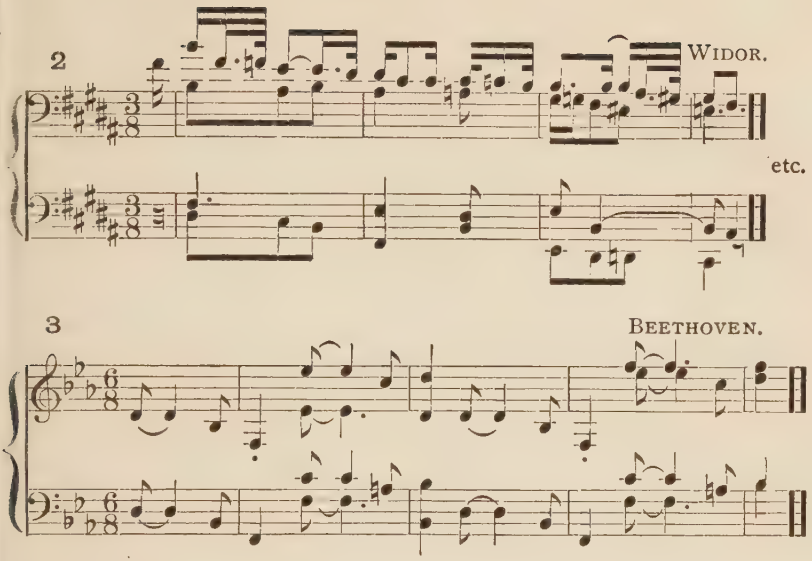
99. Suspensions can be felt in one voice by thinking **the accented** tone as a by-tone. For example;

one feels a change of harmony on the first beat of the second measure, which converts that tone into a by-tone, and the same thing occurs in the fourth and sixth measures.

In this case,

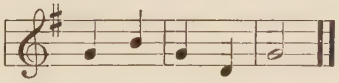
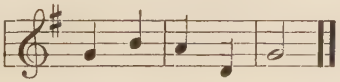
the same quality continues through the measure in which the note is carried over, and we have a disturbance of the meter or rhythmic balance only, so it is a syncopation, and not a suspension, excepting F in the sixth measure.

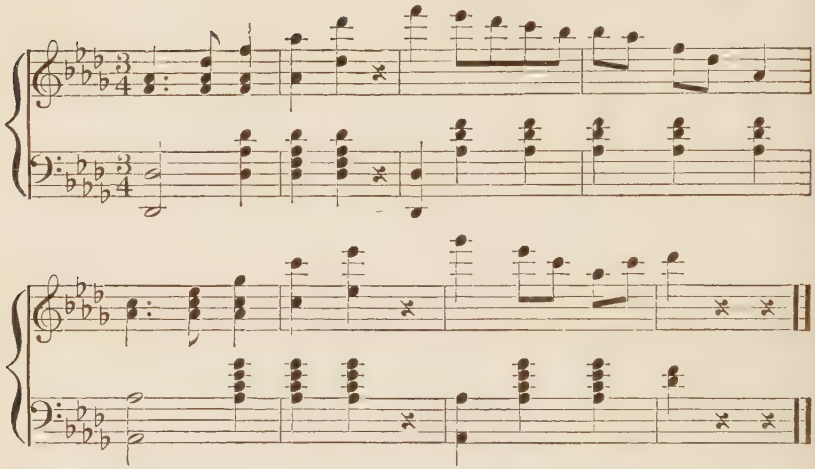
100. To the teachers who are accustomed to treat this subject at a later stage, it may seem out of place here, but in the author's opinion, it seems wise to introduce it before the work grows more complicated, and experience has proven that, prepared as we are by the preceding lessons, we do not need three or four voices to demonstrate it.

101. Point out the syncopations and suspensions in the following:



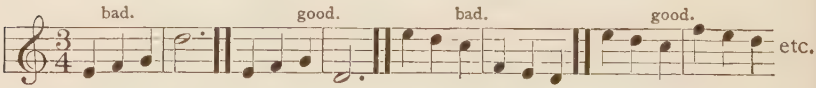
102. It is often said that melodies are "God-given," but a few suggestions will help us both to write and to hear.

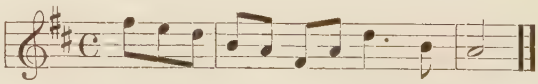
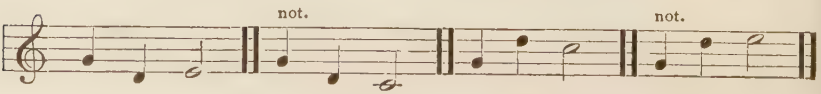
The all-important thing is the principle of progression, both melodic and rhythmic, and the **relation** of the two.

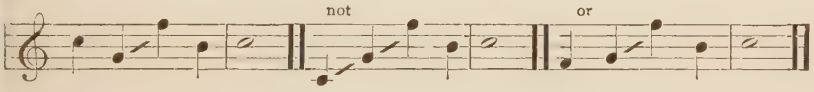
103. Excepting the *first tone* of a melody when it is *unaccented,* it is better to make the *following accented tone different in quality from the preceding weak one.* For instance, the first exercise might be written,

but the following is much better, because there is a change of quality on each accented beat.

Tones of a similar character frequently occur in two or more consecutive measures when a rapid tempo is desired; for example:

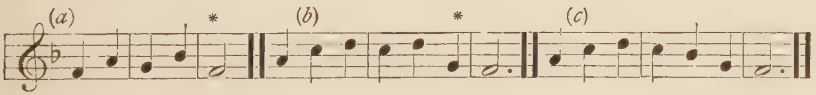
Invitation to the Dance: WEBER.

Consecutive degrees are always good, but for commanding, vigorous and powerful effects, more leaps are employed.

Note this in particular. **After two or more consecutive degrees, it is not good to leap in the same direction to an accented tone.** Make the leap to an *unaccented*, or in the *opposite* direction to an *accented*. For example:



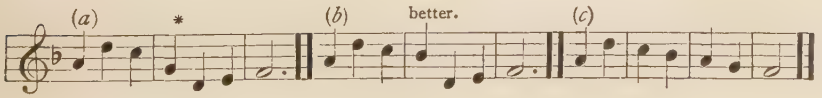
104. This leap may occur when the voice progresses to a by-tone as in this from **Tchaïkovsky:**

105. If a voice leaps more than a third, it should proceed to a tone within, and not beyond the interval taken. For instance:

This suggestion applies to tones within a phrase, not necessarily to the larger rhythms. One may find many instances where the voices do not so progress, especially when the melody follows the chord intervals, but the exceptions are few, compared to the number of times the rule is observed.

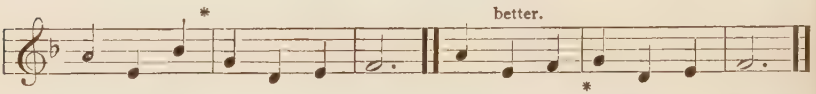
106. A leap larger than a sixth should be approached and left in a direction contrary to the leap itself. For example:

107. Classify the tones of a key into two planes; the upper including Fa, Mi, Re, Do; the lower, Sol, La, Ti and Do. A voice naturally resolves in its own plane, and after a leap from one plane to the other, the tendency is always to return or move in the direction of the plane just quitted.

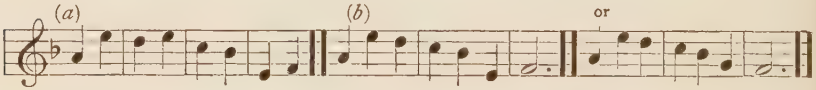
108. It may be an assistance to see some of the faulty work of pupils, and the corrections.

The B♭ in the second measure of (*a*) is the fourth of the scale, Fa, and should have progressed to A, the third of the key.

In (*b*) the progression to F, at the close is not good after the leap of a fifth from D to G. If desirous of closing with that particular tone, to have moved as in (*c*) would have been better.

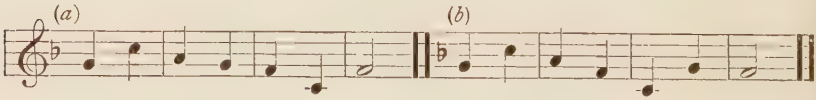
109. Paragraph 105 explains the error in this one. The example at (*c*) suggests the entire phrase on the line of least resistance, and in a different rhythm. Which is preferable?

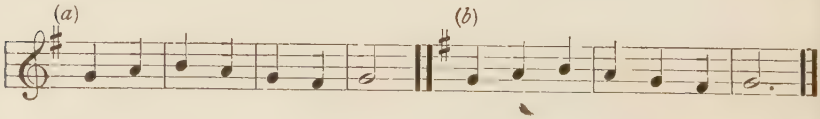


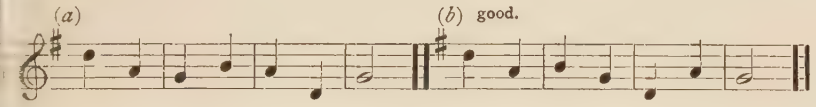
110. In the example below, the voice should have progressed from E to F in the first measure; Ti naturally progresses to Do, and it is on the line of least resistance to the next accented tone, G.

111. If we begin the one at (*a*) with a strong beat, the cadence is very unsatisfactory. To begin on the weak pulse, we bring the seventh into prominence by two successive accented points; if we think it in a two pulse measure, the lowest point is also Ti, and the tone has too much prominence for such a short melody. We corrected it by changing it to a three pulse measure, and omitting the second E, as at (*b*).



112. This one is not as bad as it might be, but (*b*) is better because the quality of the measures alternate, while at (*a*) the last three measures are of one quality, the Tonic.

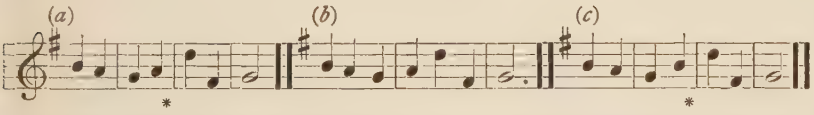


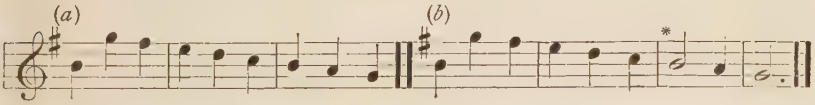
113. This is not good in this rhythm because the strong pulses are all of the repose quality, and the weak pulses progression. Place the bar so that one of the accented notes will be a progression tone, as at (*b*), and you have a smooth, satisfactory little melody.

114. In this one, again we have the wrong progression after the leap in the first measure; after the leap to A, the voice should have proceeded in the direction of the plane just quitted; that is, toward D as in (*b*).

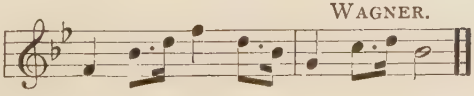


115. In this we note that the first section begins with the repose quality and the second section (as it should), with progression. **It is not good to anticipate the quality of a measure or section on the preceding weak beat,** as this does with Re in the second measure. *When it is only a fractional part of a beat,* like the anticipatory tone, *it is good,* but *not* when it is a whole beat, as in this case.

Correcting this, if the pupil desires that particular melodic succession, place the accent where the quality changes as at (*b*). If the two pulse measure is desired, employ a harmonic in the place of Re, as at (*c*).



116. Here we have the abruptness of a cadence ending with a weak pulse, and it was remedied as in (*b*).

117. **In the case of a sequence, the rule concerning the treatment of leaps may be disregarded;** also when the melody is simply a broken chord, as —

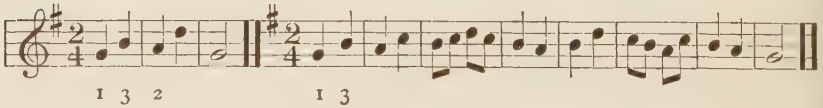
WAGNER.

118. Before it is time to see and appreciate the results of all this work, the student may think he is getting too much theory and not enough ear-training. Many and varied tests have proven that this is the best kind of ear-training, because, to a certain extent, it is self-training.

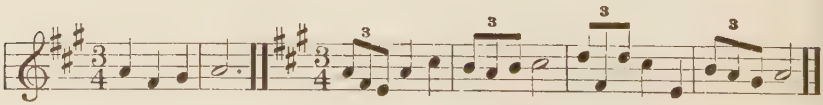
As once before stated, the average teacher has very little time for this work; and by writing and listening for correct progressions from certain stated tones and intervals, the student is obliged to think music with discrimination, and the writing is an equivalent for naming. The teacher should test him at each lesson for three or four minutes, at least, just to make sure that the eyes are not doing more than the ears.

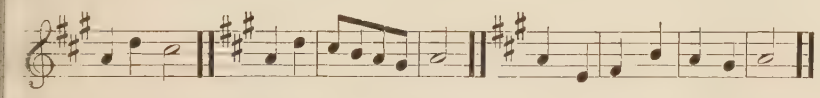
The author has included many ways of doing the same thing that there might be a sufficient number of exercises and drill, without a loss of interest. Some pupils may need all, and others not, a matter to be decided by the teacher.

It is a psychological fact, that repetition without variation is weakening to the memory, and the teacher of children knows only too well that it is fatal to interest. Attention is proportionate to interest, and *retention* is proportionate to *attention.*

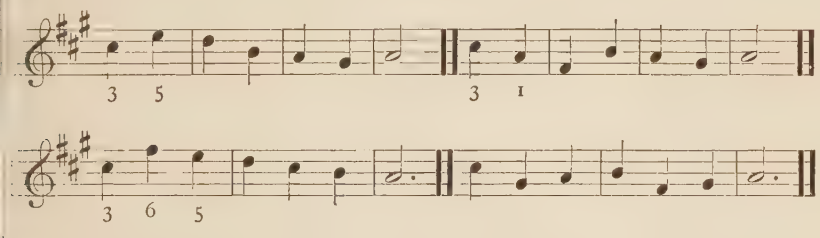
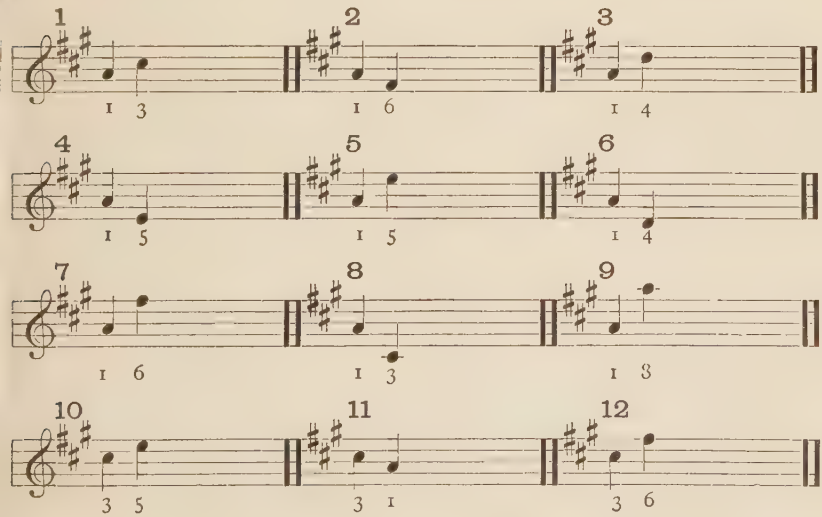
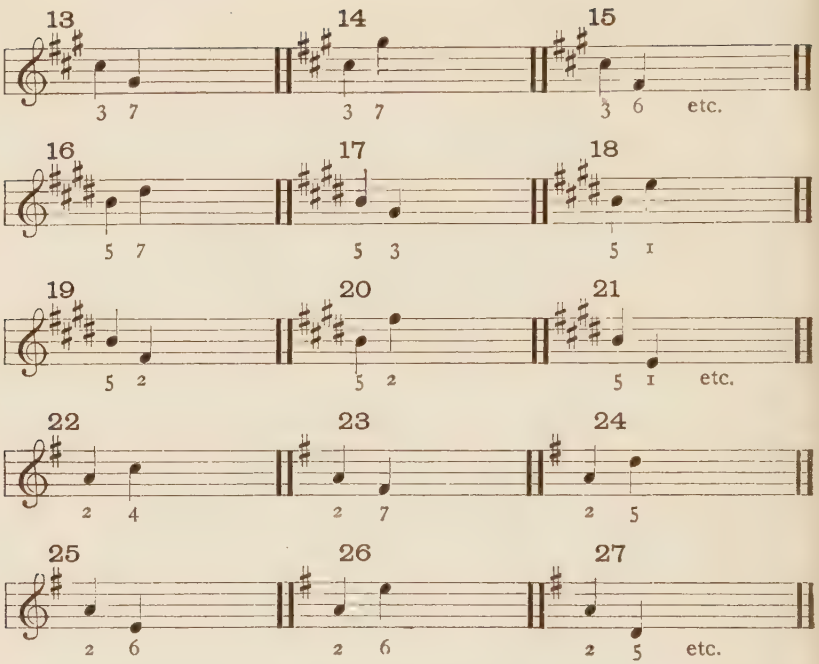
119. For further practice in singing the large intervals and cultivating the feeling for correct progression, both melodic and rhythmic, begin with each tone of the scale and leap to a third, fourth, fifth, sixth, and octave, both above and below, adding three or more tones to complete the group. For example:



then a third below;

ilding enough to make the cadence, or several measures, just as ou prefer. Next begin the phrase with 1–4 both above and below:



hen an interval of five degrees, and so on to the octave, omitting the seventh which is seldom desirable.

120. Now follow the same scheme beginning with Mi, the third of the scale. For example:

and then Sol, Re, Fa, La, and Ti, successively, as the following exercises indicate.

121. Set to music any rhythmical quotation that interests you, selecting the key and character of the melody that best expresses the sentiment. Plan the length and think the rhythmic groups first, otherwise the melody may end abruptly, and if we are writing without words, it might flow on in an aimless way, without proportion. In this little rhyme —

"Cuckoo, cuckoo, in the tree; Cuckoo, cuckoo, sing to me."

the two pulse measure is unmistakable, while the following is a three pulse.

Under a toad-stool crept a wee elf,
Out of the rain to shelter himself.

Placing the bar to locate the accented syllables and giving the corresponding time values, it would be like this: —

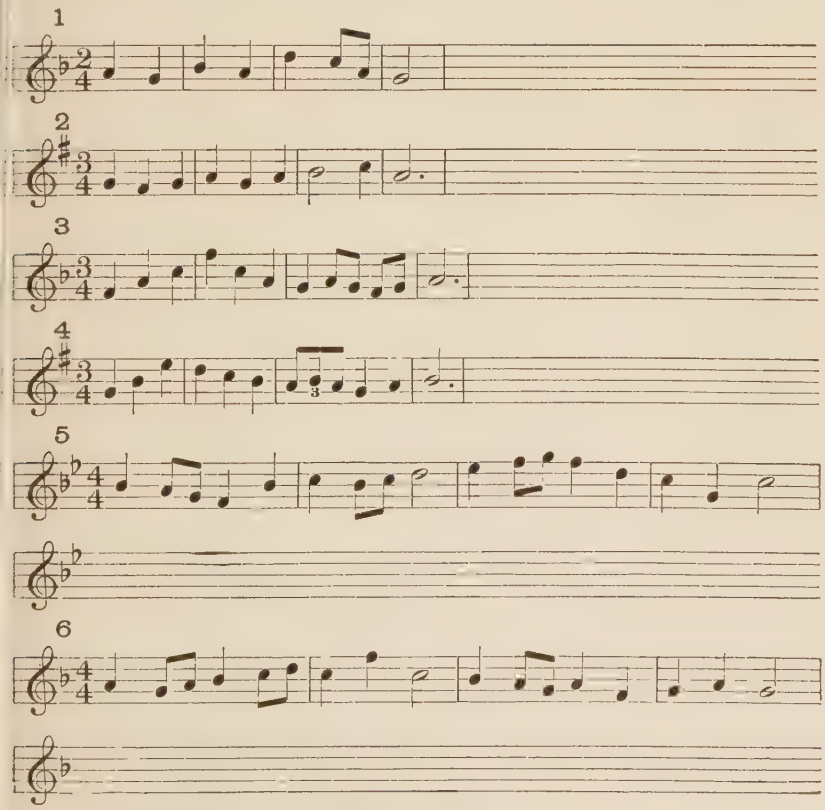
Un-der a | toad - stool, | crept a wee | elf,
Out of the | rain to | shel - ter him- | self.

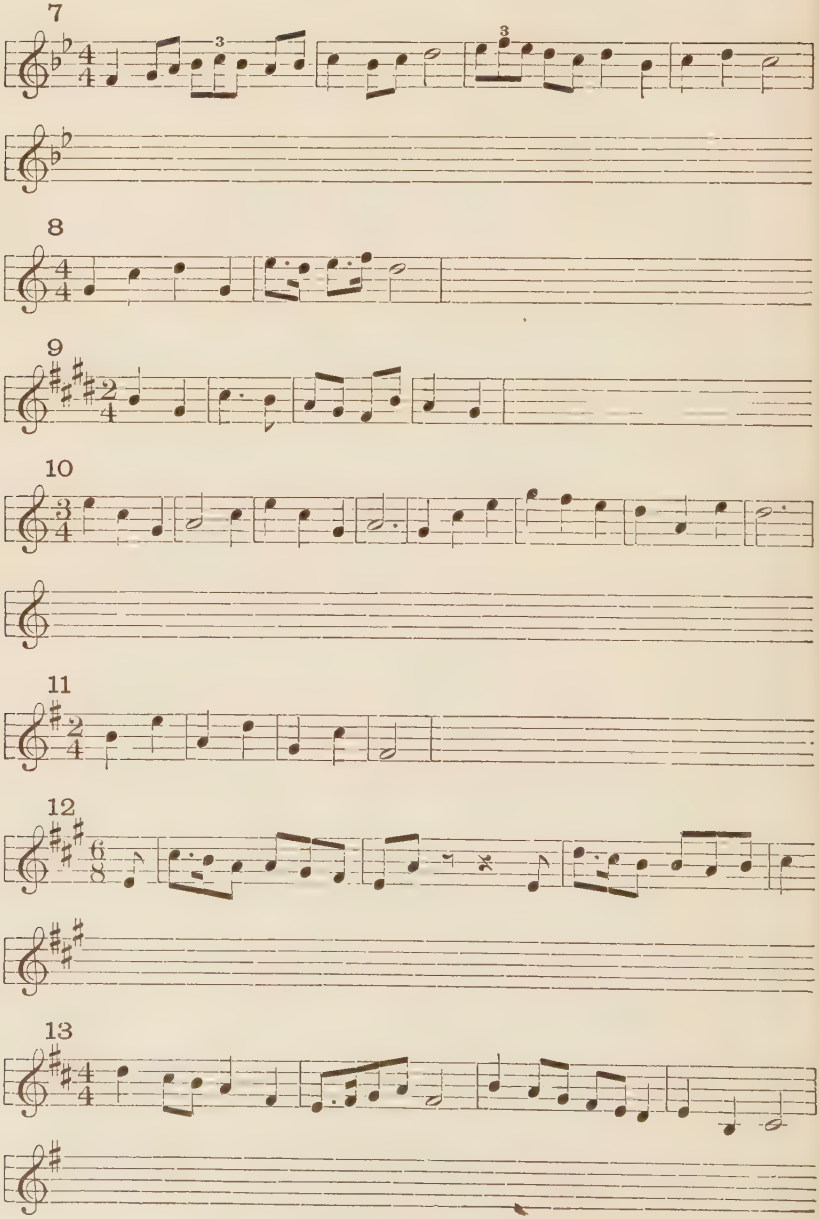
"Politeness is to do and say,
The kindest thing in the kindest way."

"A fair little girl sat under a tree,
Sewing as long as her eyes could see."

"Fall, fall, soft and light,
Little snow-flakes, dainty white."

122. To those here given, supply the corresponding groups necessary to complete the sentence.

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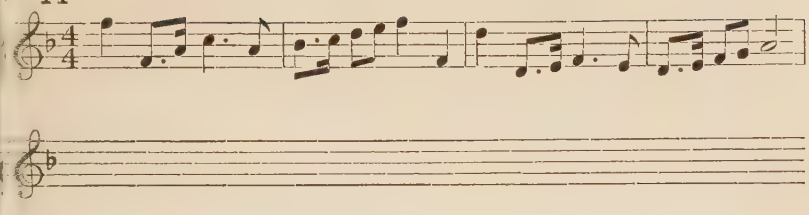
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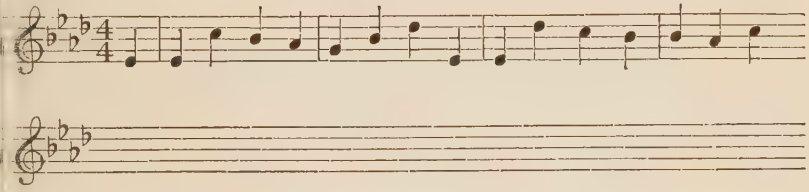

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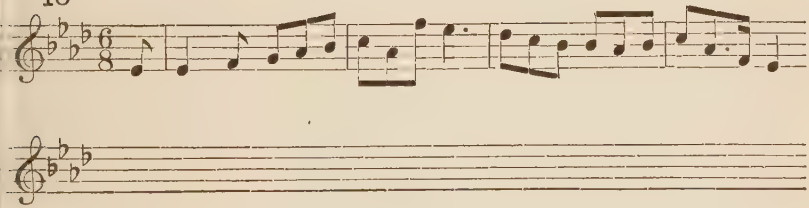
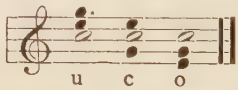


CHAPTER VII.

Hearing Three Tones Simultaneously — Various Triads and Their Inversions — Harmonizing Melodies — Dictation Exercises.

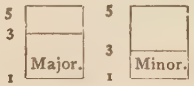
123. We will now try to hear **three tones simultaneously,** and learn to use them while we are learning to name them, for not to know the chords and how to use them is like knowing words without being able to form sentences.

124. One can always make a chord by adding the third or fifth to any given tone. For instance, if with G we combine B and D, we have a G chord; if with D we combine F♯ and A, we have a D chord; the tone from which we *calculate* or upon which we *build* is called the *root*, and from it the chord takes its name. Write the three positions of every chord.

125. Pupils frequently make the mistake of naming a chord from the lowest voice which is not necessarily the root, since the latter may occur in any voice. For instance:

Being composed of C E and G, all three of these chords must be C chords, but the root occurs in the upper voice of one of them, and in the middle of the other. We will speak of them as the **over, under** and **central** positions, according to the location of the root.

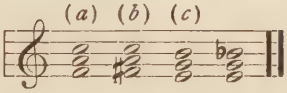
126. In our first lessons we learned the sound of major and minor thirds and perfect fifths. In the staff representation, the major is the same to the eye as the minor, because it is the same number of degrees. The difference may be very aptly illustrated to the young pupil by representing the thirds as two different sized blocks (the smaller one for the minor, of course), the mode of the

chord being determined by the location of the large and small. For instance, the major chord will be represented with the large or major third below, and the minor chord just the reverse, with the small block below. The distance from 1 to 5 is just the same, the mode of the chord depending upon the location of the major third.



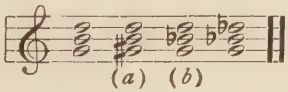
127. A diminished interval is the next smaller than a minor, and the diminished triad is formed of two small blocks, or two minor thirds.

The fifth is now nearer to the root and may be so formed by *raising the root one semi-tone*, or by *lowering the fifth the same distance*. **The change is made where the major third occurs.** For example:



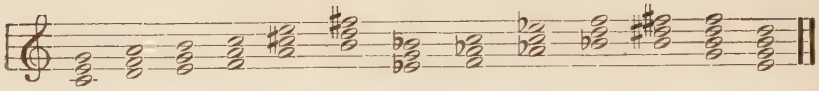
in the chord at (*a*), F to A is a major third, so the F should be raised one semi-tone to form the diminished chord as at (*b*). At (*c*) the major third is from G to B, and the latter should be lowered to make the diminished chord.

Perhaps it will make the matter still more clear to form all of the chords from the same letter.



Being a major chord, we will raise the lowest tone of the G chord for the diminished mode, as at (*a*). At (*b*) the flat has changed the mode to minor, so the highest tone D, is lowered to form the diminished chord.

128. Change the following to diminished chords.



129. An augmented chord is one semi-tone larger than a major, and the triad is formed by making both intervals major thirds, as —

Change the following to augmented chords:

130. Has the pupil noticed that in changing the mode of the chords, the third determines the major or minor, and the first and fifth are the tones altered for the augmented and diminished chords?

131. Change an F major chord to an augmented: a G major to a diminished: an A minor to an augmented: an E♭ major to a diminished: the same to an augmented: an A♭ major to a minor: a D♭ major to an augmented: a D major to a diminished: a D♭ minor to a major: a D♭ minor to a diminished.

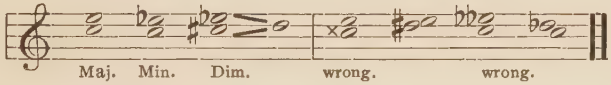
132. Pupils can simplify this work by classifying the tones into three relationships, calling those of the diatonic scale, tones of the *first relationship*; the chromatics that resolve into them, tones of the *second relationship*, and the chromatics which resolve into those of the second, the tones of the *third relationship*.

For instance, in the key of C, F♯ resolves into G and is a tone of the second relationship: F𝄪 resolves into G♯ — a tone of the second relationship: so the F𝄪 is a tone of the third relationship.

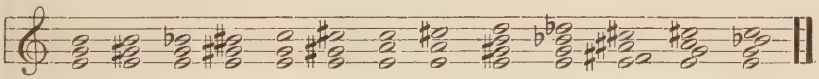
133. Intervals that may be augmented or diminished resolve into tones of the first relationship when so altered, and such changes do not necessarily change the key, but tones of the third relationship do; and when the modulation has been effected they become

tones of the second relationship. *The third and seventh of a key should not be augmented because they would not resolve into a* tone of the first relationship. For the same reason, certain tones cannot be flatted. Find them.

Many students of composition do not understand why they are not allowed to employ a double sharp or flat for a diminished third. Following this **Principle of Progression,** letting both chromatics progress to a tone of the first relationship, the question is easily and satisfactorily settled. Note the examples below.



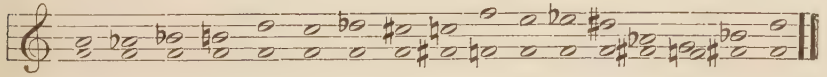
134. Now write as many different chords as you can, containing a given tone. For example, see the number of chords that may include E.



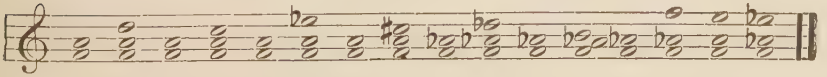
Do this with every letter within the octave, for it is one thing to find a few chords in the key of C, and quite another to find them in all of the keys; and doing it quickly without trying several times before finding the desired one.

Listening for combinations you will note that the thirds and sixths are much more harmonious than the fourths and fifths, which sound empty.

135. Name these, stating whether major, minor, diminished, or augmented.



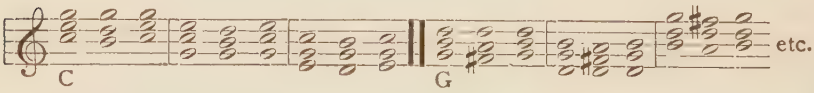
What has been added to these thirds?



Although this is not intended as an exhaustive text book of Harmony, there is a considerable work required of the pupil, because in the author's experience it is the best means of becoming familiar with the chords. Nothing clears up one's ideas like doing the thing one's self. For the convenience of those who do not care to study the preceding chapters, some explanations are included which are quite unnecessary for those who have.

136. The resolution of the chords is based upon the Principle of Progression, the same as in single voice. The chord built on the first note of the scale, Do, is called the **"Tonic" or "Do" chord,** and is designated by the Roman numeral I, because of its place in key. **The distinguishing quality is its absolute repose, a quality possessed by no other chord.**

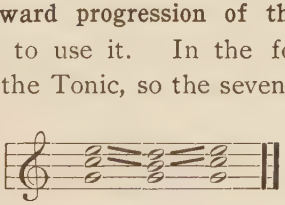
137. The chord that has the strongest demand for the Tonic — that is, the strongest tendency for progression to it — is based on the *fifth* of the scale and is called the **"Dominant" or "Sol" chord. The ear recognizes it by the immediate demand for the Tonic,** the two chords together making the most satisfactory cadence, termed the **authentic cadence.**

138. Find the three positions of the Tonic and Dominant in each key, always closing with the Tonic, as —

139. To simply string chords together according to some figured bass without reference to either melody or rhythm is both meaningless and useless. **Melody and Rhythm generate and determine Harmony,** not an unmelodious, un-rhythmical bass which necessitates rules galore telling the student what he cannot do, and making the work purely mechanical. Guided by the melody and the law of progression both rhythmic and melodic, but few rules are necessary.

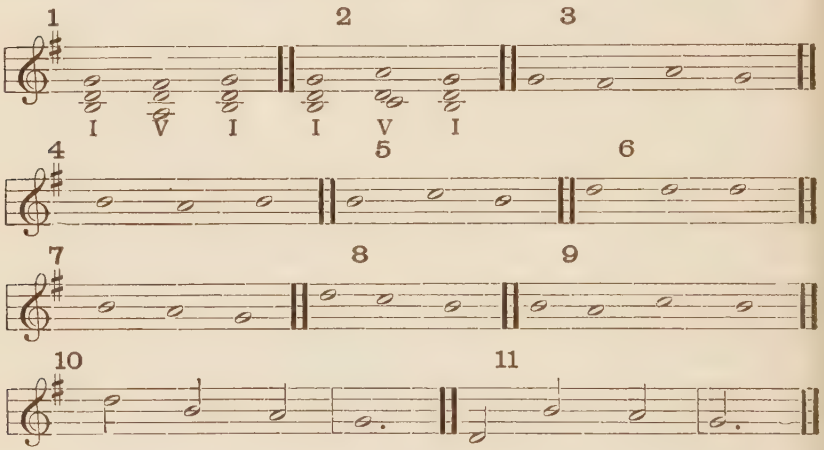
140. Harmonizing this little figure,

re first, the tones of progression and repose, and place them in rds of a similar quality. Of course we will place C in a C rd, but not D in a D chord. Why? Because the D chord gressing to the Tonic does not make a good cadence. We ve just learned that the Dominant does, and as Re, the second the scale occurs in that chord, we will employ it and meet th the melodic and rhythmic demands. In other words, **a tone es not necessarily generate its own harmony,** but is placed in a rd that will progress (on the line of least resistance) to the next cented chord, which, in this instance, is the Tonic — the magnet the entire key group.

141. In paragraph 13, we learned that Sol progressed up to , and we find that the chord of which Sol is the root, does also; t in this case, to keep the melody in the upper voice we are liged to let the voices that move at all, progress downward; and *establish or feel the demand for the downward progression, we ploy F, the seventh of the chord,* which, being a minor, is a down der. Briefly stated, **a minor seventh added to a chord creates or engthens the downward progression of the voices.** Now you ow *why* and *when* to use it. In the following exercise the ices progress up to the Tonic, so the seventh should not be em-oyed.

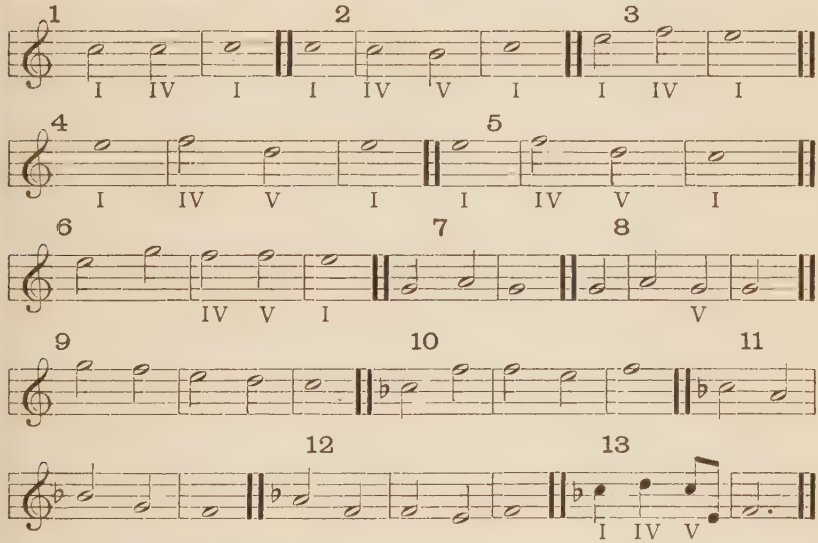
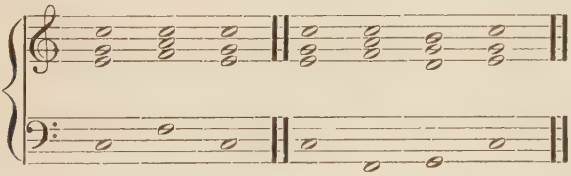


With each new chord one should learn *how* and *when* to use it. so doing he will grow familiar with the sound of it in its rela-n to other chords, and that is really the only way to know them, ce a chord has neither character nor meaning without key rela-nship, (excepting the little that is felt from its mode).

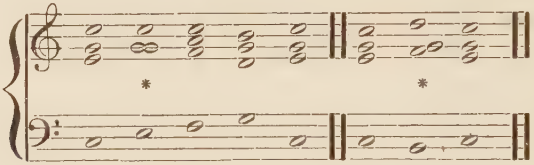
142. Harmonize these little exercises, employing only the two chords we have had,— Tonic and Dominant — and write them, indicating the degree on which the chord is built by the Roman numerals. Keep the melody in the upper voice of the chords and that will necessitate many changes of position.

143. Another chord that demands the Tonic is that built on the fourth degree of the scale, **Fa,** and called the **Sub-dominant.** Unlike the Dominant, *it is a down-leader,* and does *not* demand immediate resolution. Its character is serious and sombre, rather than bold and aggressive like the Sol. If the melody demands a down-leader to the final cadence chord, the Sub-dominant is employed, providing the melody tone occurs in that chord. It was not used in the example at 140, because the melody tone, Re, does not occur in a Sub-dominant chord.

144. These three chords — Tonic, Dominant and Sub-dominant — include all of the tones of the major scale, and **they are the only major chords, that, without alteration, occur in a major key.** It would be well for the student to play these chords in the three positions with each scale that he studies. For instance, if he is practicing the F scale, practice the F arpeggio and as many chords as he knows in the key of F, also.

Let the teacher play I–V–I, and I–IV–I, in different keys and positions to see if the pupil can recognize them.

145. Harmonize the following exercises, employing the three chords, keeping the melody in the upper voice, and transpose them into three flat and three sharp keys.

Write them with the root tones in the bass, like this:

146. We found that both the Dominant and Sub-dominant chords demanded the Tonic, and now we will reverse the order and **make the Tonic demand them by employing other than the root in the bass; the fifth to demand the Dominant and the seventh to demand the Sub-dominant.** The first inversion of the Tonic chord — the third in the bass — also makes a very smooth progression to the Sub-dominant chord, almost demands it, one might say. As a

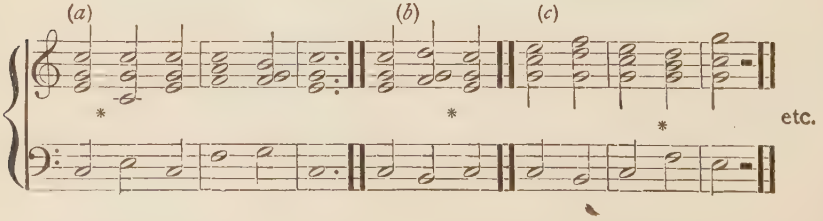
major third should not be doubled, that is, occur in two voices at the same time, it is omitted in the chord when employed in the bass, as :

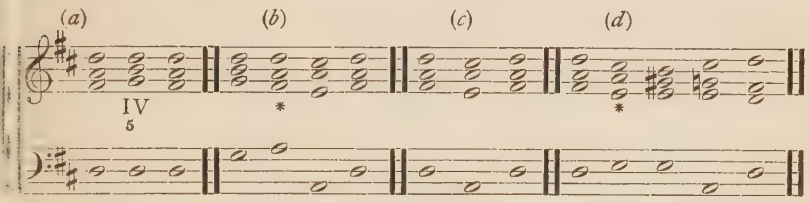


It *may* be doubled in a minor, and *should* be in a diminished. The root and fifth may be doubled excepting the root in the diminished chord.

147. Working on a different principle, we have no use for the figured bass as taught in current methods. It is confusing to the student to write the figure 6 over a bass note when it is the third of the chord, or to play it from that figure, and $\frac{6}{4}$ is still more puzzling. With this system there is no reason why the figures should not correspond to the location of that tone in the chord, and we will employ that simple means, indicating the Tonic chord with the third in the bass by $\overset{1}{3}$, with the fifth in the bass by $\overset{1}{5}$, etc. If the student finds it easier, he can indicate the inversions by the letters *a b c* and *d*.

148. Using some of the patterns of the preceding lesson, we will learn to use and hear the chords with the different inversions.

Employ the third of the chord in the bass for variation when the chord occurs two or more times in succession, as at (*a*) below ; **where the change of harmony is temporary only,** as at (*b*) ; **at the end of a phrase or line where a Tonic chord is necessary and a perfect cadence undesirable,** as at (*c*).

149. The fifth of any chord in the bass changes the progression of the chord to that of which the fifth is the root. For example:

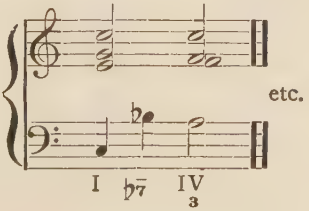


In (*a*) the 5 under the G chord indicates that *the fifth of the chord* (not the key) is to be employed in the bass, and that creates an *immediate demand for progression back to the D chord.* With the root in the bass, the G chord might have progressed to an A chord first, and then to the D, as at (*b*).

In example (*b*) the first Tonic chord has the fifth of the chord, A, in the bass and is immediately followed by an A chord. In example (*c*) the Dominant chord, A, naturally progresses to the Tonic, D. Play it as in (*d*) with the fifth of the Dominant chord in the bass, and it progresses to an E chord, not the Tonic as in the preceding example.

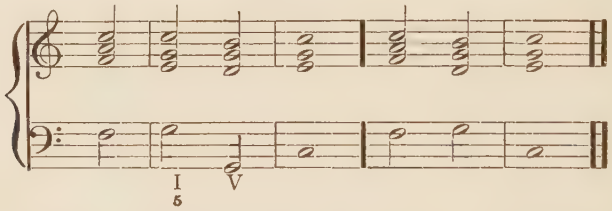
As it is most frequently employed to extend and strengthen the cadence, it suggests a new Tonic when occurring in any but the I and IV.

150. The Tonic chord with a minor seventh in the bass demands the Sub-dominant third, — IV — because Ti, the seventh of the key, being flatted, becomes a down-leader and resolves into La, the sixth of the key, which is the third of the Sub-dominant chord.

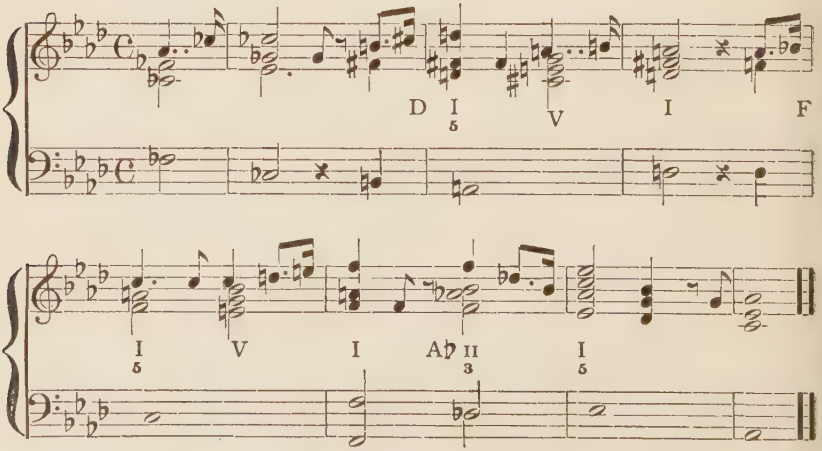


151. It is sometimes difficult for the ear to distinguish between the $\overset{I}{5}$ and the V — the Tonic fifth and the Dominant — because they both have the Dominant root in the bass, and both demand a cadence.

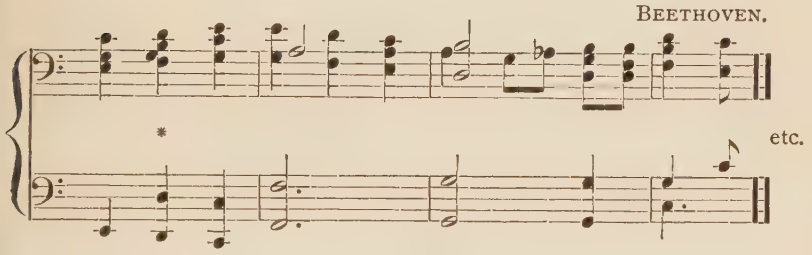
Note this: **$\overset{I}{5}$ always demands two chords,** the V and I, while the V demands $\overset{I}{5}$ only. A more important fact is that **$\overset{I}{5}$ usually occurs on a stronger beat than the V, and never on a weaker one.** See examples:



152. Wagner frequently employed the $\overset{I}{5}$ to establish the key for his sudden modulations, and that one chord does establish the key, for with it we anticipate the V and I which will always fix a key. Note the use of it in the extract from Lohengrin:



153. The exception to the rule for the resolution of a chord with the fifth in the lower voice, *is, when the minor seventh is present;* in that case it has the same resolution as though the root were in the bass. See example:



154. A chord may be identified by what it demands; as mentioned once before, the word "demand" is used to express the effect of tonal magnetism, showing how the chords *naturally* resolve. Of course they may and do resolve otherwise, but the resolution of which we speak is on the line of least resistance, always correct, and a very important feature in helping both to recognize and to use.

Summarizing this law, we have V to I. IV to I in a lesser degree. V may occur between IV and I, but IV between V and I is not good. I to V. I to IV. IV to I. IV to I.

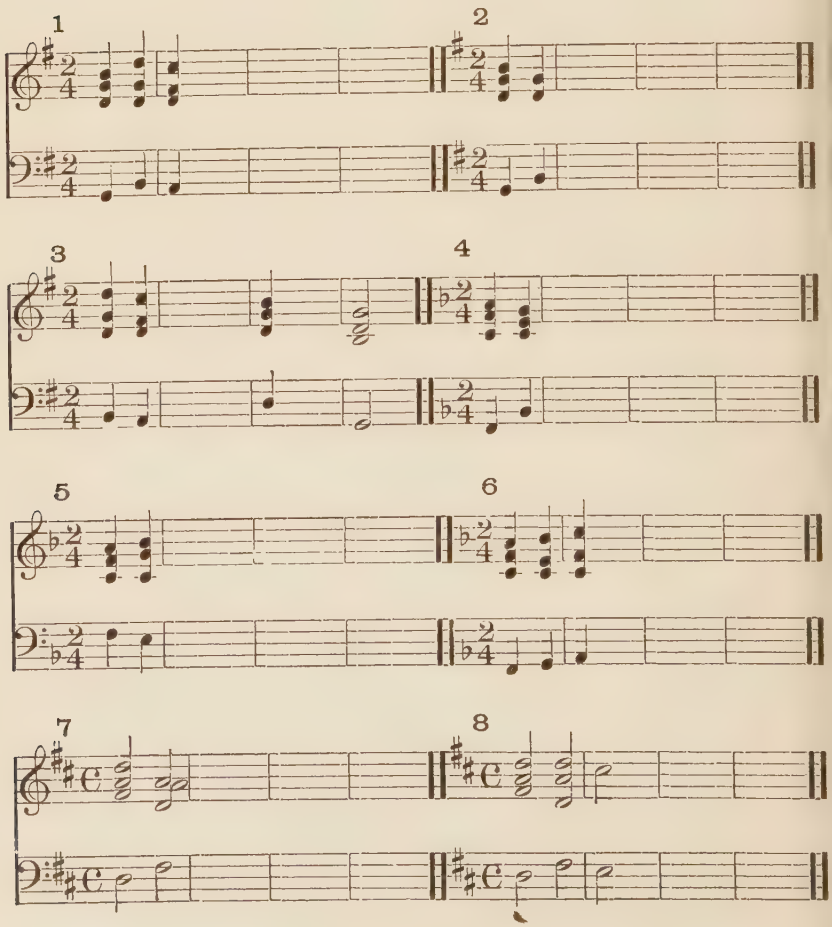
155 Let the teacher play the following for the student to name, and the student should also play them to familiarize himself not only with the chords, but with the characters that represent them. The figure above the Roman numeral indicates the tone of the chord to be employed in the upper voice, and the long dash a continuation of the chord through another beat. Be sure to play them rhythmically. I–V–I. I–IV–V–I. I–IV–V–I. I–I–IV–V–I. I–V–I. I–V–I–V–I. I–V–I–IV–I–V–I. I–V_7–I–IV–I–

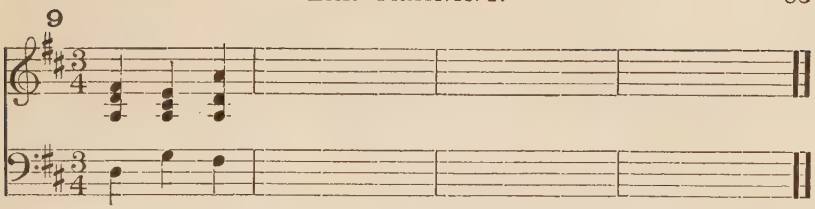
V–I. $\overset{5}{\underset{3}{\text{I}}}$–$\overset{7}{\underset{5}{\text{V}}}$–I–IV–$\underset{5}{\text{I}}$–V–I. $\overset{3}{\underset{7}{\text{I}}}$–V–I–IV–$\underset{5}{\text{I}}$–V–I. $\overset{5}{\underset{5}{\text{I}}}$–IV–I–$\overset{8}{\underset{3}{\text{I}}}$–IV–V–I.

$\overset{3}{\underset{5}{\text{I}}}$–$\overset{7}{\underset{3}{\text{V}}}$–I–IV–I–$V_7$–I. $\overset{8}{\underset{5}{\text{I}}}$–$V_7$–I–$\overset{8}{\underset{3}{\text{I}}}$V–$V_7$–I. I–I–$\underset{\flat 7}{\text{IV}}$–$\underset{3}{V_7}$–I.

We must emphasize the importance of writing and playing in every key. The number of people who can play chords in the key of C only, are legion.

156. Complete the following exercises:



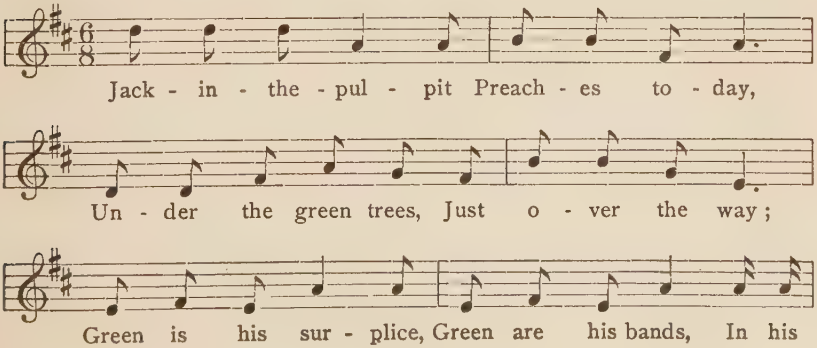
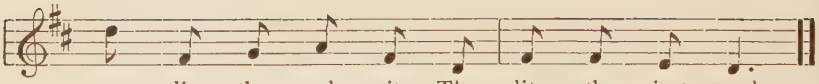


157. There are many little songs that require but these three chords in the accompaniment, and it would be both profitable and pleasurable to make a practical application of this work by making one's own accompaniment. Sing and harmonize them at sight, making the simplest harmonic outline at first, if necessary, and later, change the positions of the chords as desired.

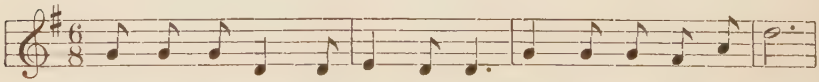
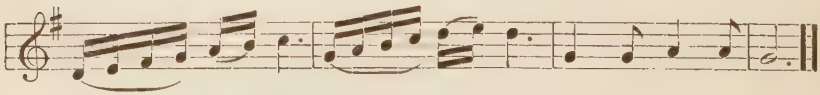
158. In the song of "Jack-in-the-Pulpit," the chords employed on the accented beats of the first two measures may be I–I–IV–I, or I–I–IV–I : and V–I in the fifth and sixth measures.

Follow the progression from *measure* to *measure*, or, better yet, from *line* to *line*, *changing* the *bass on the accented beats*, allowing any by-tones that may occur between the accented points to be treated as such, not changing the harmony as the tones of the melody change.

For instance, the F♯ in the second measure is foreign to the Sub-dominant harmony then presiding; let it occur as a by-tone and do not change the harmony until the next beat, which is an accented one.



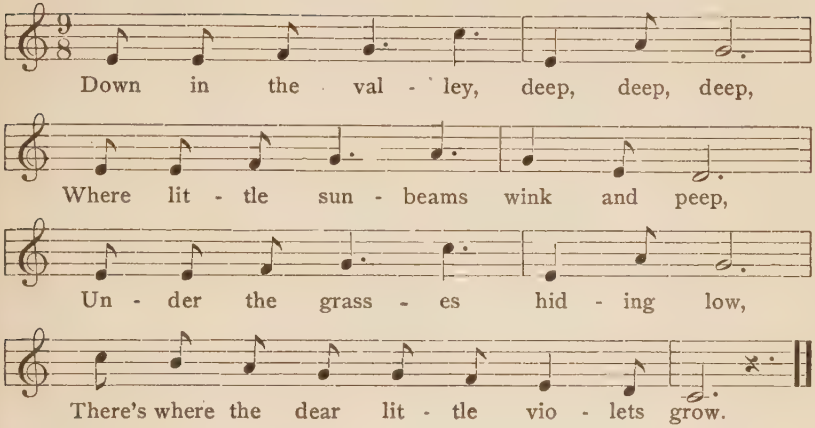
159. In the second measure of "Baby Land," the change of harmony is not permanent, that is, it does not continue through the measure, so one of the inversions — $\overset{5}{\text{IV}}$ or $\overset{3}{\text{I}}$ — would be best. The next line of the song beginning at the third measure, would be in pleasant contrast to the first line by employing $\overset{3}{\text{I}}$ for the first two tones. The last three of the measure will of course be sung with the Dominant harmony, and as the change of harmony must occur on the accented beat, the G becomes a by-tone. The Dominant harmony should not be repeated in the next — the fourth — measure, but a Tonic should be employed, for the harmony occuring on an accented beat should *not* be anticipated on the preceding weak beat. The root position would make the wrong quality of cadence for an interrogative sentence, but $\overset{3}{\text{I}}$ would be very satisfactory. What position of the Dominant chord should be taken to create the demand for $\overset{3}{\text{I}}$? Marking the harmony of each accented beat from the beginning, it would be I–I–$\overset{5}{\text{IV}}$–I, I–$\overset{3}{\text{V}}$–$\overset{7}{\text{I}}$, V–V–I–I, I–$\overset{5}{\text{V}}$–I.



The pupils who have studied the one-voice work of the preceding lessons with care will have no difficulty in feeling the larger groups and the correct harmonic progressions.

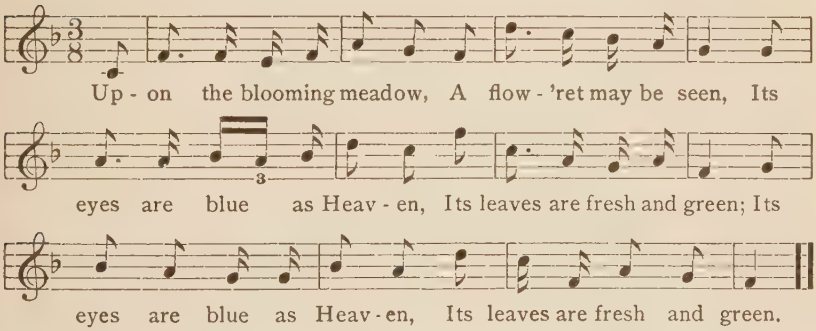
160. WHERE THEY GROW.

J. H. FILLMORE.

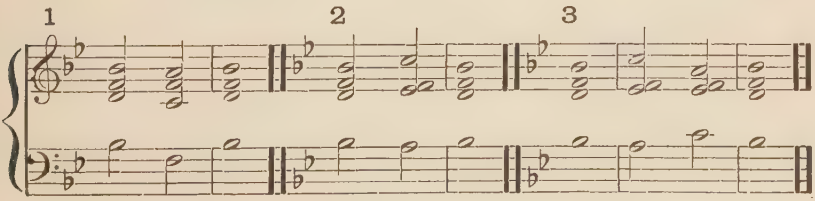

Down in the val - ley, deep, deep, deep,
Where lit - tle sun - beams wink and peep,
Un - der the grass - es hid - ing low,
There's where the dear lit - tle vio - lets grow.

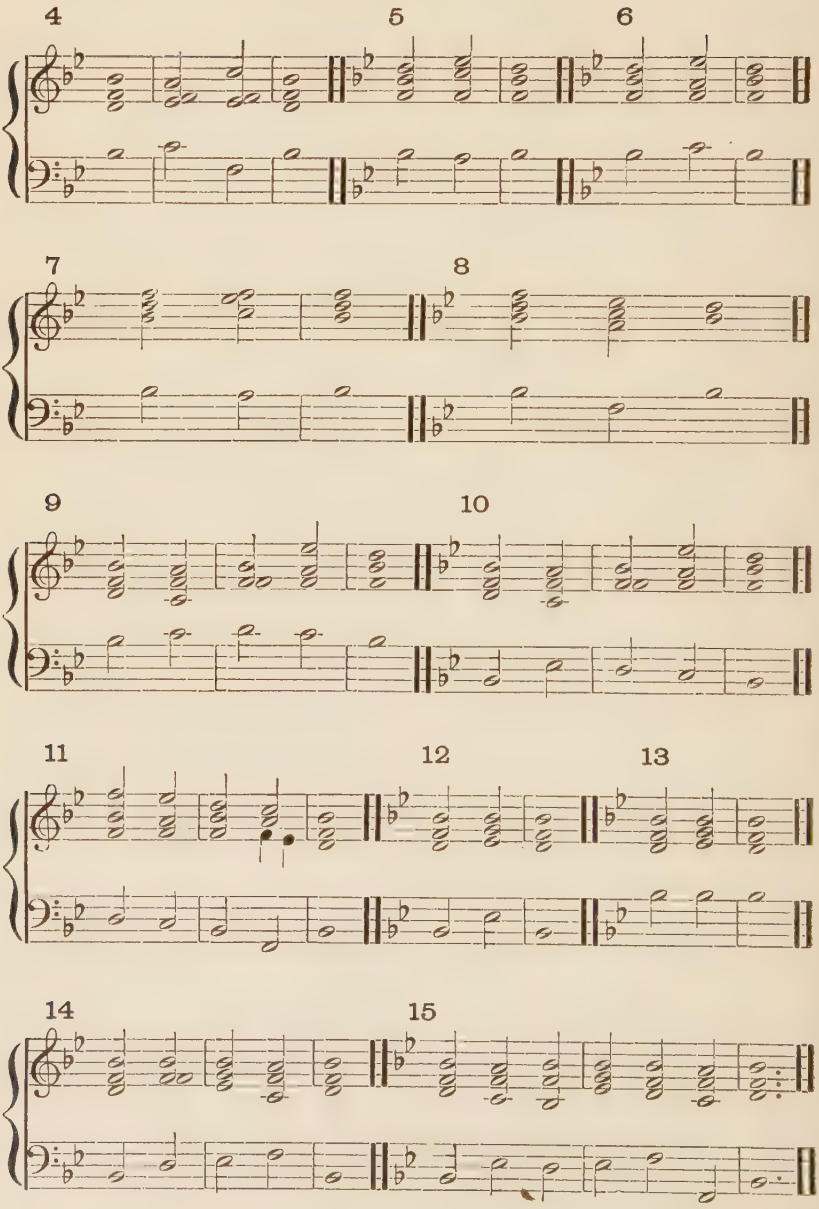
* Used by permission.

REINECKE.


Up - on the blooming meadow, A flow - 'ret may be seen, Its
eyes are blue as Heav - en, Its leaves are fresh and green; Its
eyes are blue as Heav - en, Its leaves are fresh and green.

Exercises for dictation. The pupils should name the chords as the teacher plays them.

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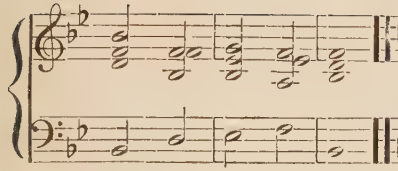

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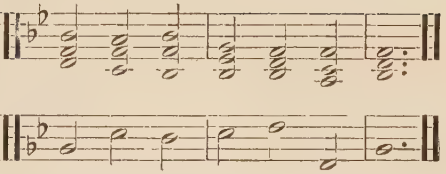

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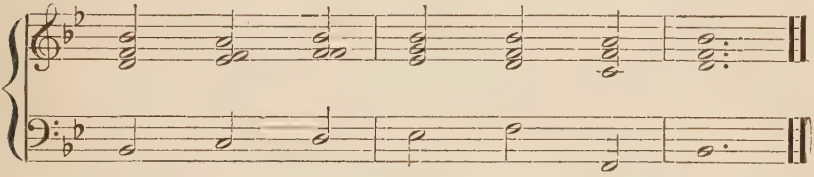

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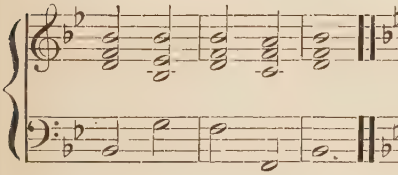
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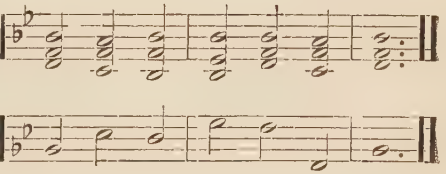
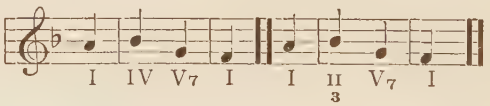

CHAPTER VIII.

The Supertonic, Submediant, Mediant and Subtonic Chords.

162. Each major chord has what Curwen terms, "a *substitute*," — the chord of the minor third below. The term is certainly appropriate, since they are so often used in the place of the major chord which the progression demands.

163. Our first minor chord will be that built on the second degree of the scale, called the **Supertonic** or **"Re" chord,** progressing to the Dominant. **It is used as a substitute for the Subdominant, and should be in the major mode when leading to a Dominant cadence.** The Roman letters are smaller in size when it is a minor chord.

164. Harmonize the following exercises, employing the Supertonic in each. Heretofore we have placed Re in a V; V may be preceded by IV if the melody tone is Fa, La or Do; but the IV may be substituted by II if the melody is Fa or La, and II *must be* employed if Re occurs in the melody where two qualities of progression chords are required, and lead to a cadence. Some of the exercises require both II and IV.

The ear distinguishes by the mode, II being a minor chord demanding V only, and IV a major demanding V or I.

It is sometimes difficult to distinguish the Subdominant from the first inversion of the Supertonic, II, because the minor quality of the latter is not so marked when Fa occurs in the bass.
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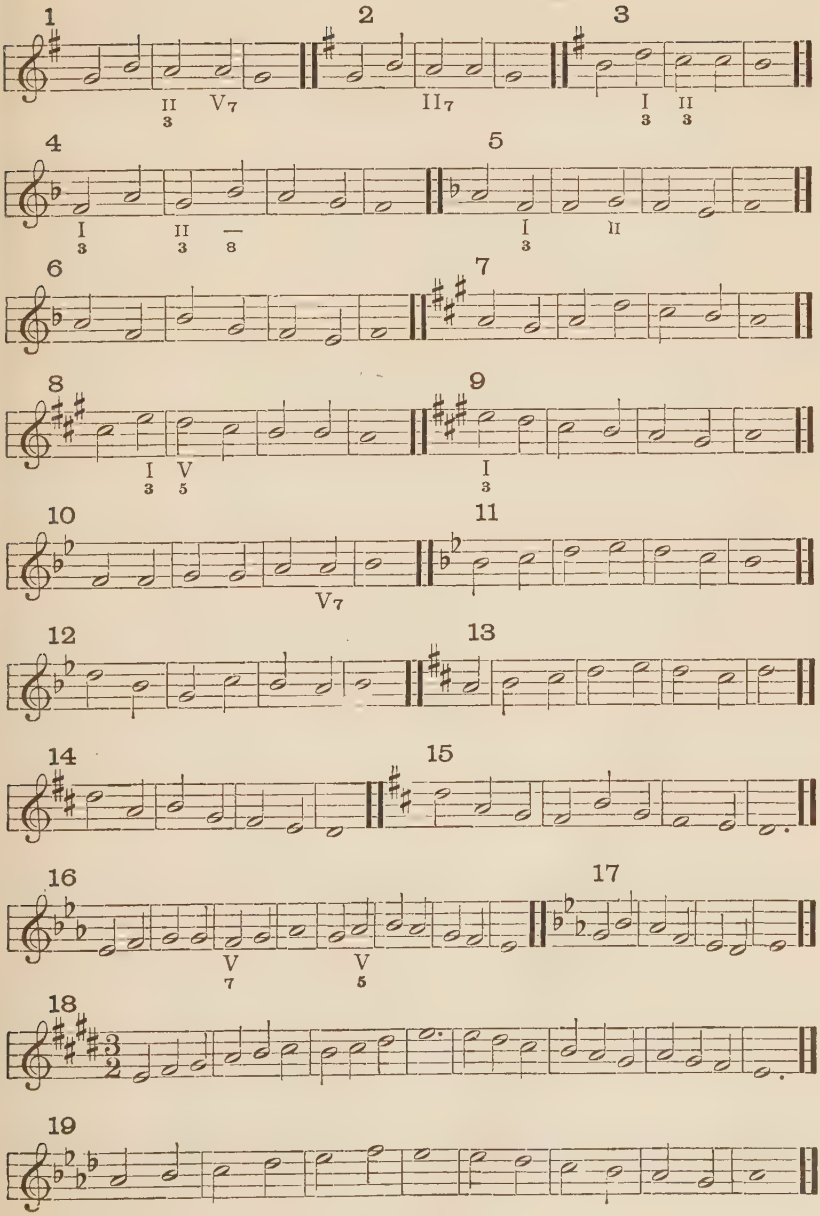
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II 3
V7
2
II7
3
I 3
II 3
4
I 3
II 3
—
8
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I 3
II
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7
8
I 3
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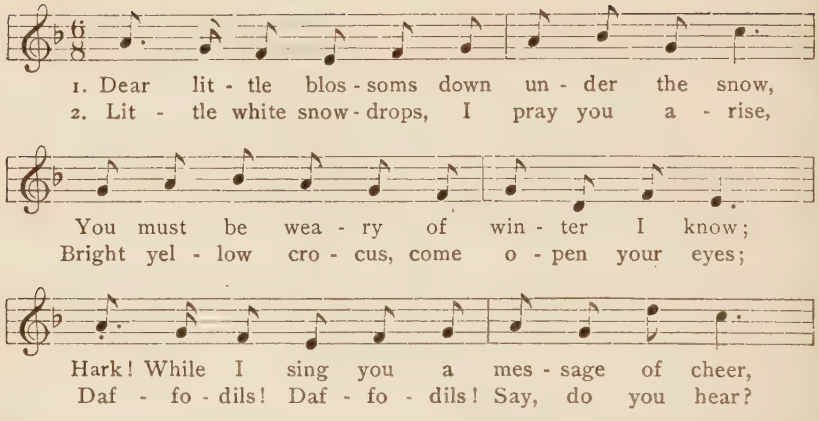
1. Dear lit - tle blos - soms down un - der the snow,
2. Lit - tle white snow - drops, I pray you a - rise,
You must be wea - ry of win - ter I know;
Bright yel - low cro - cus, come o - pen your eyes;
Hark! While I sing you a mes - sage of cheer,
Daf - fo - dils! Daf - fo - dils! Say, do you hear?
Sum - mer is com - ing! Spring-time is here.

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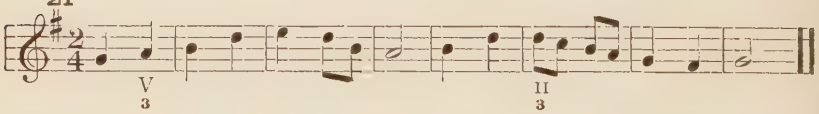

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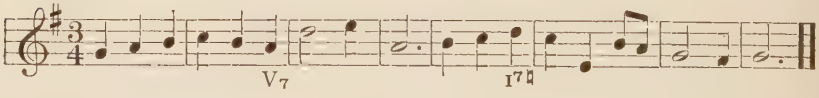
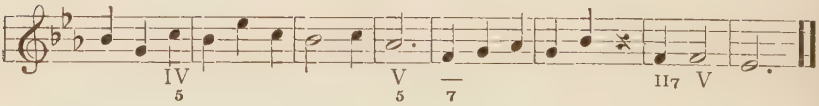
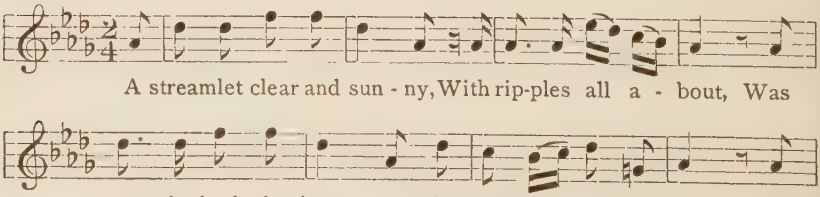


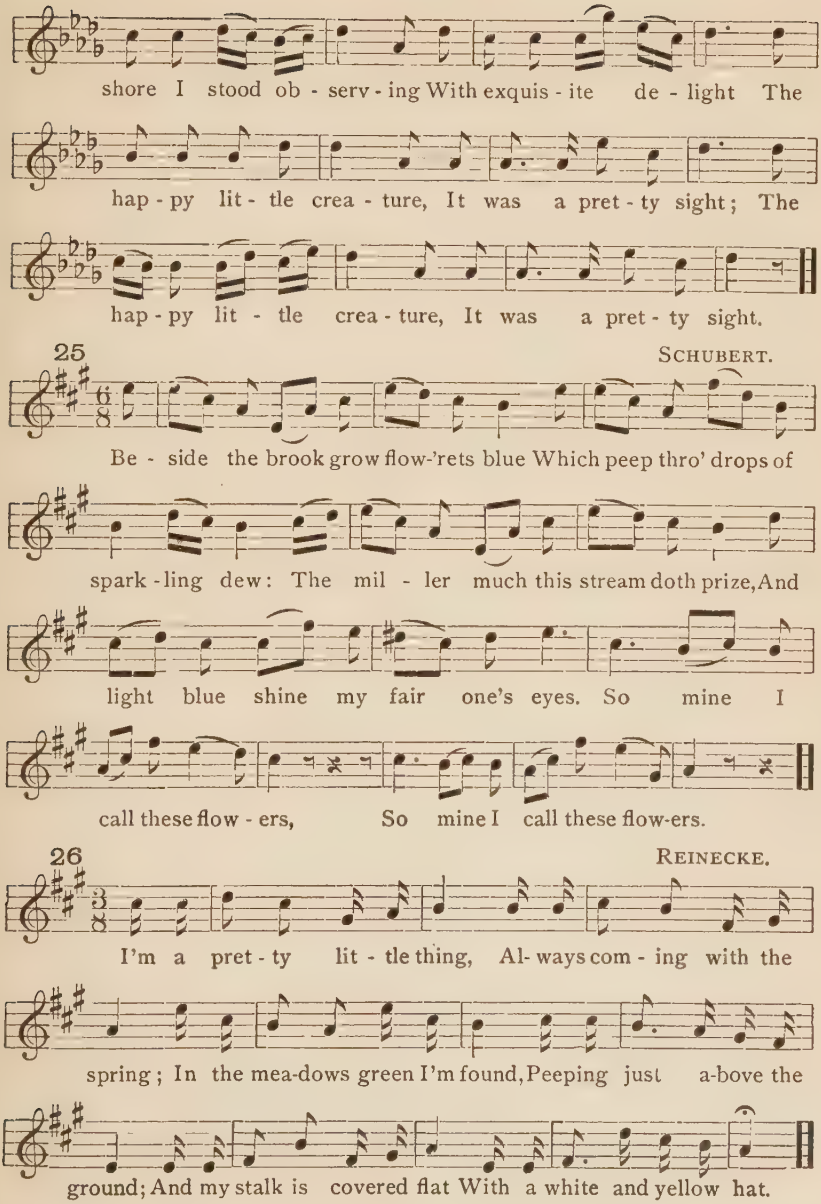
23



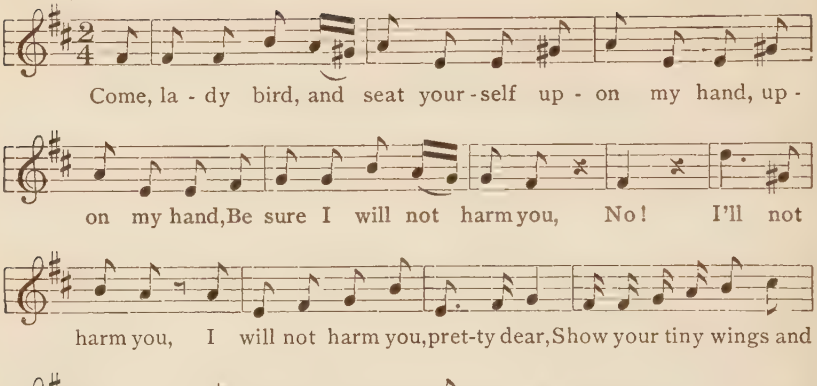
24

SCHUBERT.

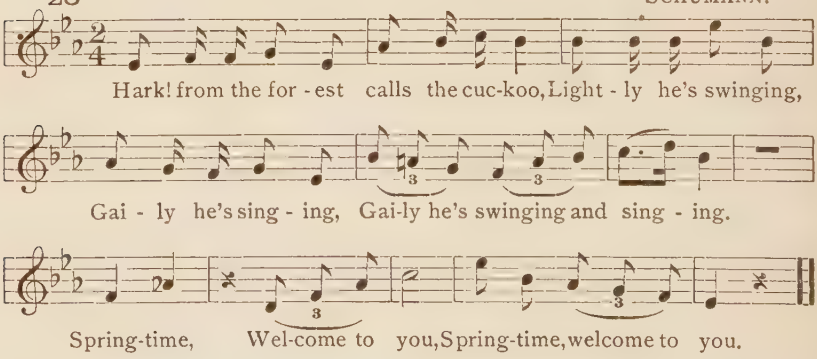



shore I stood ob - serv - ing With exquis - ite de - light The
hap - py lit - tle crea - ture, It was a pret - ty sight; The
hap - py lit - tle crea - ture, It was a pret - ty sight.
25
SCHUBERT.
Be - side the brook grow flow-'rets blue Which peep thro' drops of
spark - ling dew: The mil - ler much this stream doth prize, And
light blue shine my fair one's eyes. So mine I
call these flow - ers, So mine I call these flow-ers.
26
REINECKE.
I'm a pret - ty lit - tle thing, Al- ways com - ing with the
spring; In the mea-dows green I'm found, Peeping just a-bove the
ground; And my stalk is covered flat With a white and yellow hat.

27 SCHUMANN.

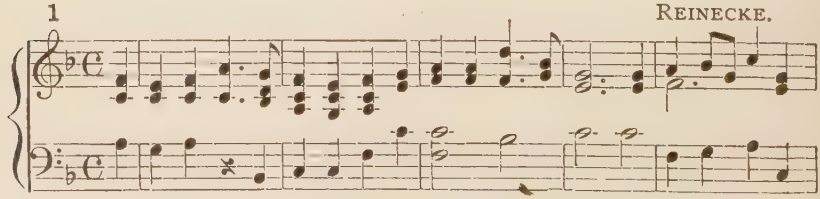

Come, la - dy bird, and seat your - self up - on my hand, up -
on my hand, Be sure I will not harm you, No! I'll not
harm you, I will not harm you, pret-ty dear, Show your tiny wings and
nev - er fear, Ti - ny wings so gay and pret - ty.

28 SCHUMANN.

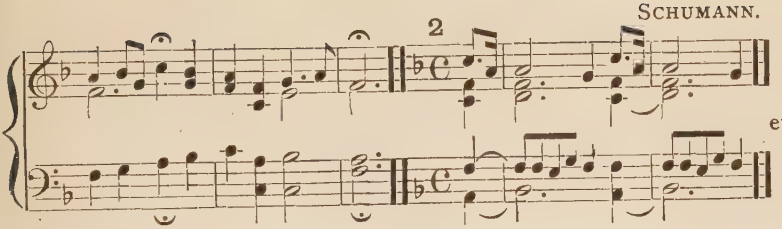

Hark! from the for - est calls the cuc-koo, Light - ly he's swinging,
Gai - ly he's sing - ing, Gai-ly he's swinging and sing - ing.
Spring-time, Wel-come to you, Spring-time, welcome to you.

165. Dictation including the Supertonic chord. *Remember,* that *a chord may be identified by what it demands.*

1 REINECKE.

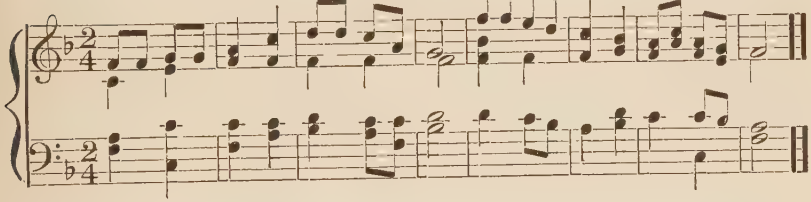


2

SCHUMANN.

etc.

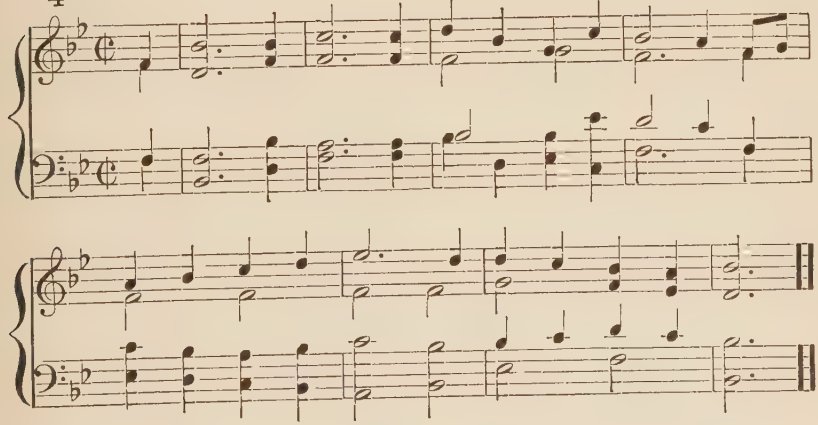
3

REINECKE.



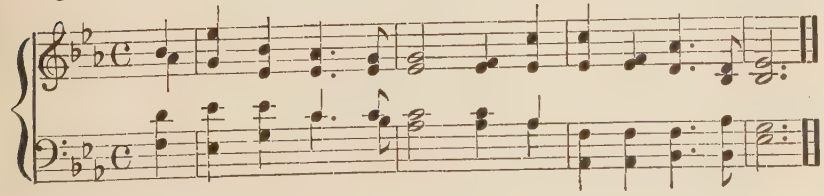
4

HAYDN.



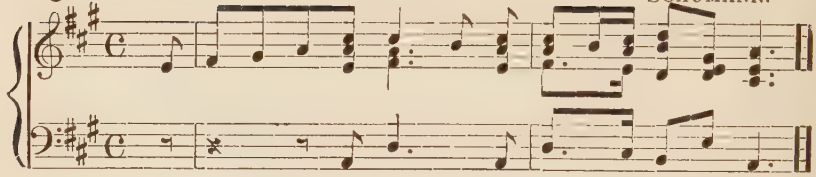
5

MENDELSSOHN.



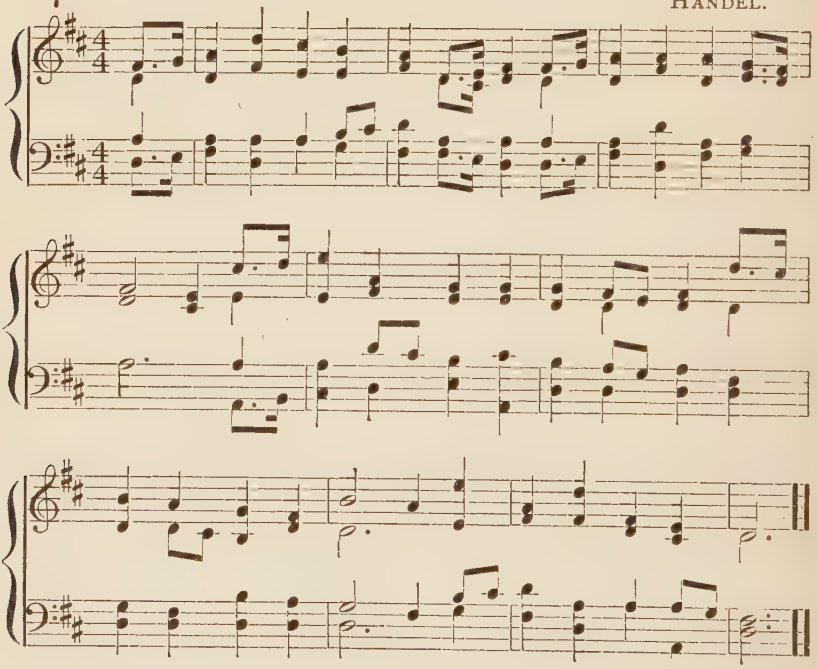
6

SCHUMANN.



7

HANDEL.

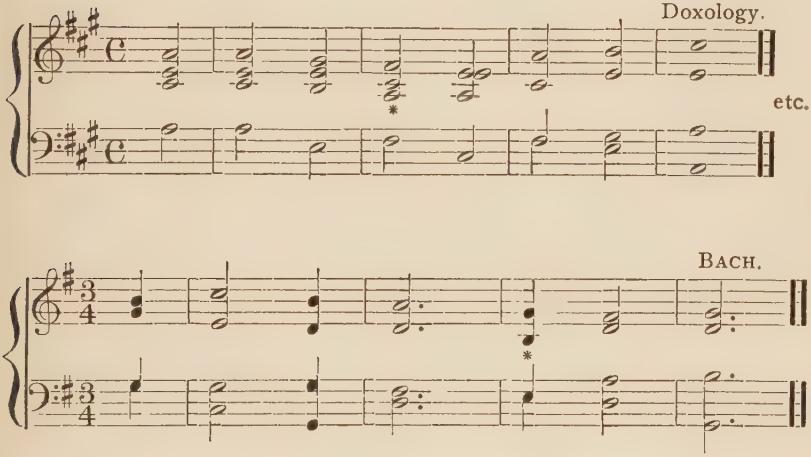


166. Next comes the **Submediant** or **"La" chord,** built on the sixth of the scale; **it progresses equally well to both the Subdominant and Supertonic, and being the substitute for the Tonic, it is most frequently employed to delay the cadence.**

The Submediant and Supertonic are both minor chords, but they may be distinguished by the different demands for progression, as well as chord quality. *The Submediant is much more stable than the Supertonic, and does not lead to a cadence, but*

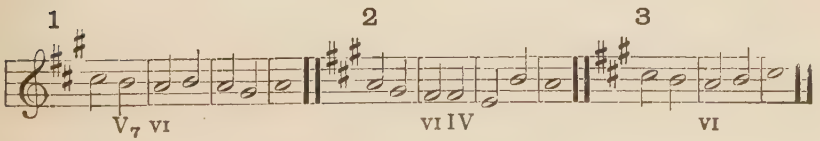
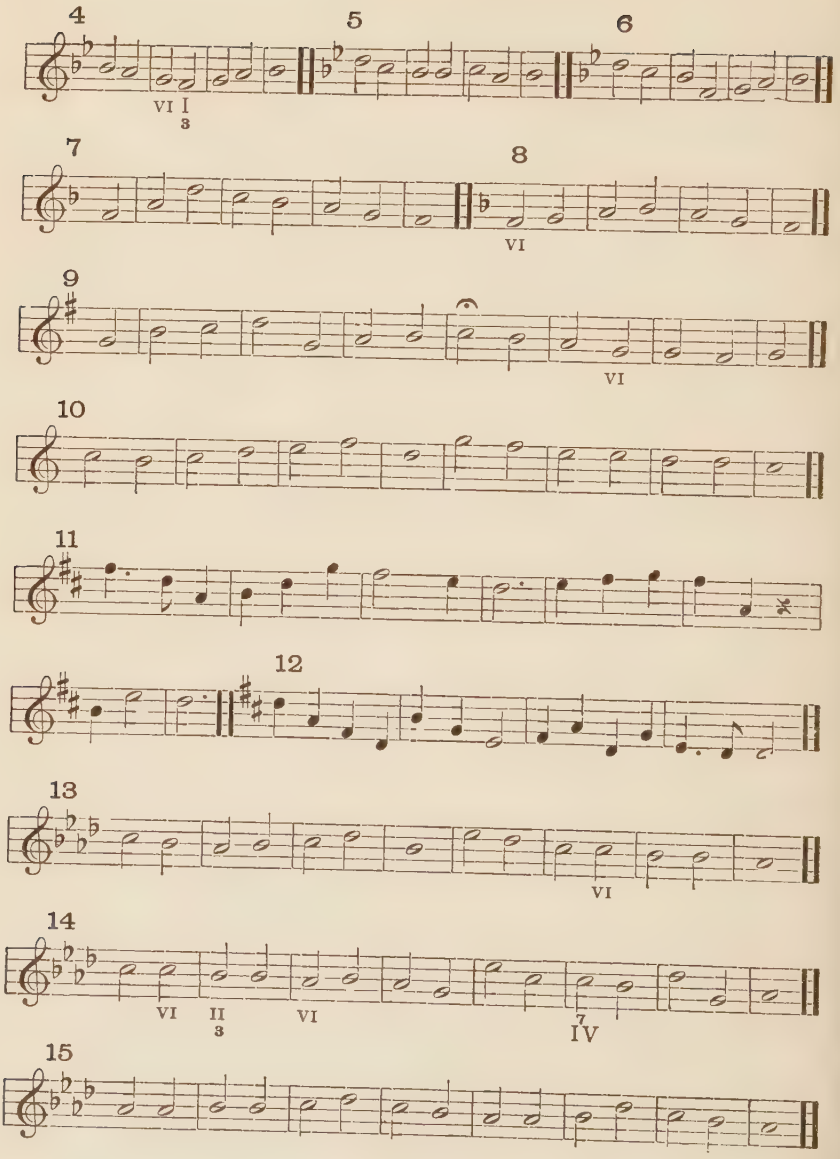
oftener from it, while the Supertonic demands the Dominant, a cadence chord. Briefly stated, VI leads *from*, and II leads *to* a cadence.

Note the use of VI as a substitute in the following example:



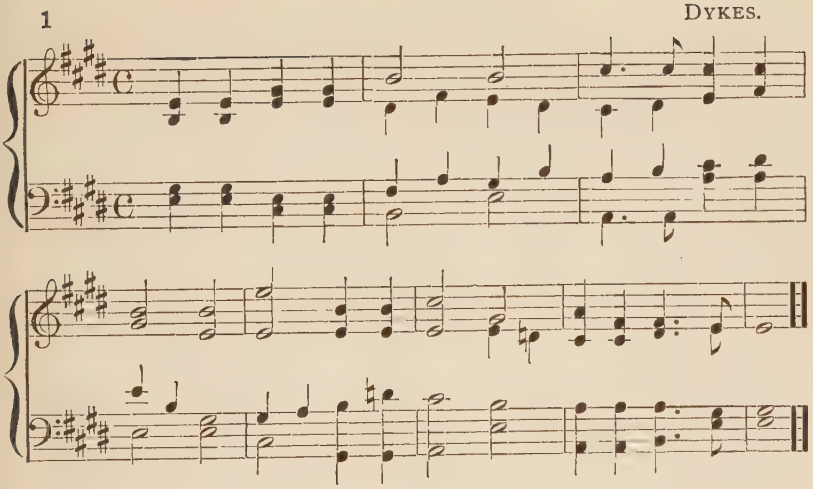
167. Combining the Submediant with each of the preceding chords, play, —

I–VI–IV–V–I. I–VI–II–V–I. $\overset{6}{\text{I}}$–VI–IV–II–I–V–I. $\overset{3}{\text{I}}$–V_7–VI–$\underset{3\ 5}{\text{II}}$–I–V–I. $\underset{3\ 5}{\overset{5\ 7}{\text{I}}}$–V–I–VI–$\underset{3}{\text{II}_7}$–V–I. $\overset{3}{\text{I}}$–IV–VI–I–$\underset{3}{\overset{5}{\text{I}}}$–II–$\overset{7\flat}{\text{V}}$–I. I–$\underset{5\ 3}{\text{IV}}$–VI–$\text{II}_7$–V–I–V–I. $\overset{3\ 7}{\text{I}}$–$\underset{3}{\text{V}}$–I–II–VI–IV–V–I. $\overset{3}{\text{I}}$–V–$\underset{3}{\text{I}}$–$\underset{3}{\text{II}}$–VI–$\overset{7}{\text{II}}$–V–I. I–VI–V–I–$\underset{3}{\text{II}_7}$–V–I.

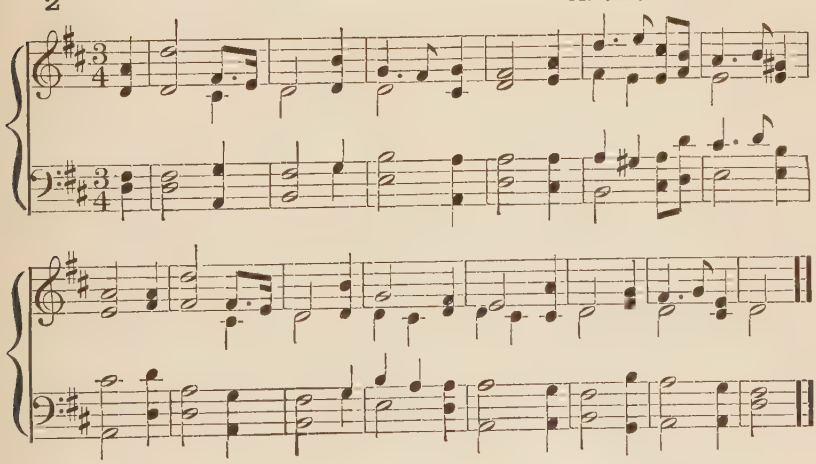
168. Harmonize these, employing the Submediant in each.



169. Dictation exercises including the Submediant chord.

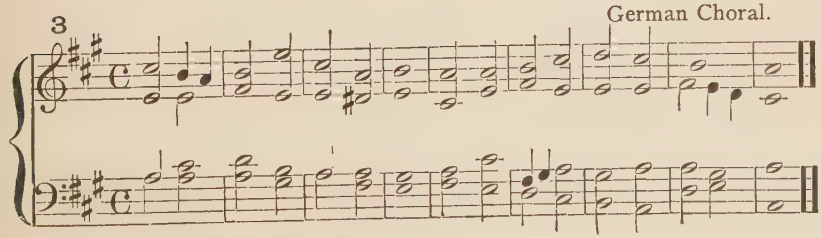
1 DYKES.



2 Arr. from HÄNDEL

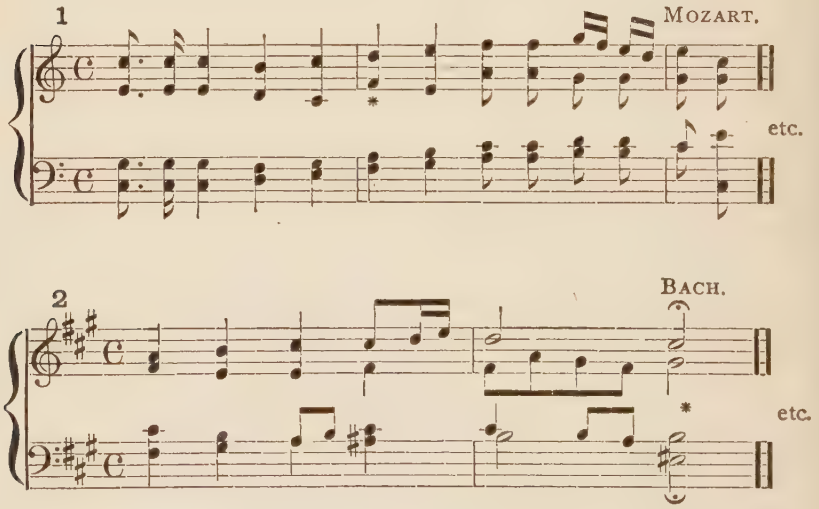


3 German Choral.



Make selections from a good Hymnal; not the Gospel Hymns, but a hymn book containing arrangements of classical music.

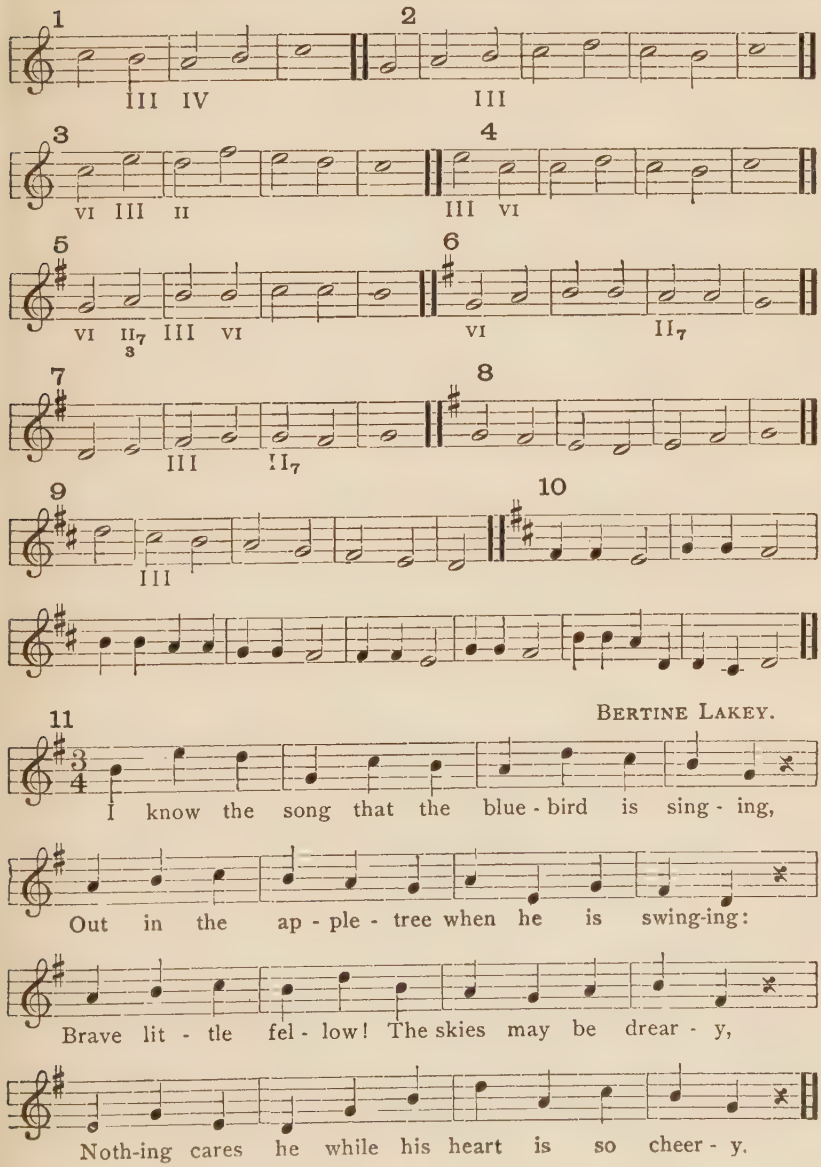
170. In its natural mode, there is no strong demand from the chord based on the third degree of the scale, called the **Mediant,** but with the chromatic alteration of the third, converting it into a major chord as it is most frequently used, it demands the **Submediant,** and its principal office when altered is to effect a modulation to the key of the relative minor. Note these examples of its use as a substitute in both cases following the Supertonic which demands the Dominant.

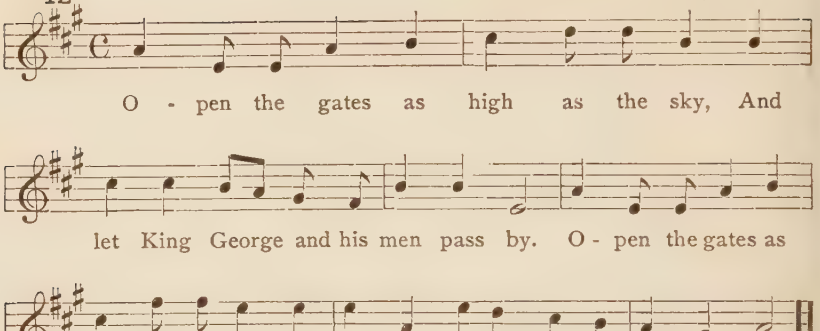


171. Play I–III–VI–IV–II–V–I. $\overset{3}{\text{I}}$–III–II_{7}–II–I–V–I. $\overset{8}{\text{I}}$–III–$\overset{3}{\text{IV}}$–II–V–I. $\overset{3}{\text{I}}$–III–$\underset{3}{\text{I}_{7\flat}}$–IV–$\underset{5}{\text{I}}$–V–I. $\overset{8}{\text{I}}$–IV | V–$\underset{\sharp 3}{\text{III}}$ | VI–II | V_{7}– | $\text{I}–\text{I}_{7\flat}$ | $\overset{76}{\text{IV}}$–$\underset{5}{\text{I}}$–V | I. I–III | $\underset{3}{\text{II}_{7}}$–$\overset{3}{\underset{8}{\text{II}}}$ | $\underset{5}{\text{I}}$–$\underset{8\text{-}7}{\text{V}}$ | $\text{I}–\underset{3}{}$ | II_{7}–$\overset{7}{\text{V}}$ | I–VI | II_{7}–V | I.

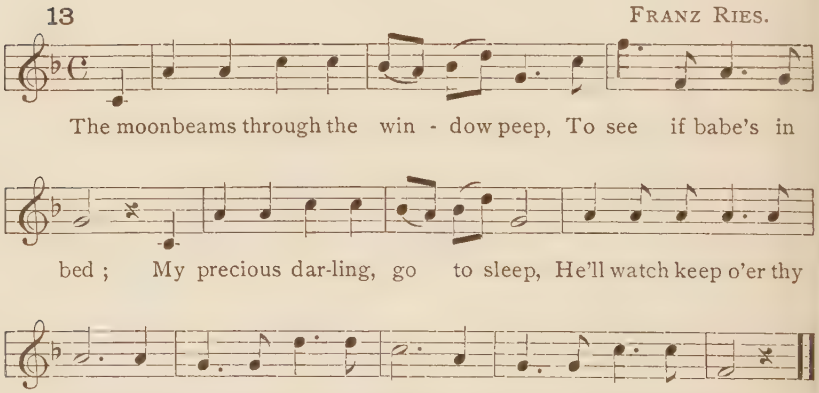
These chord groups should always be transposed into several keys.

172. III is nearly always employed for the seventh of the scale when the latter is used consecutively.

Harmonize these, employing the Mediant, major mode, in each.

12 CAROLINE DALE PARKE.

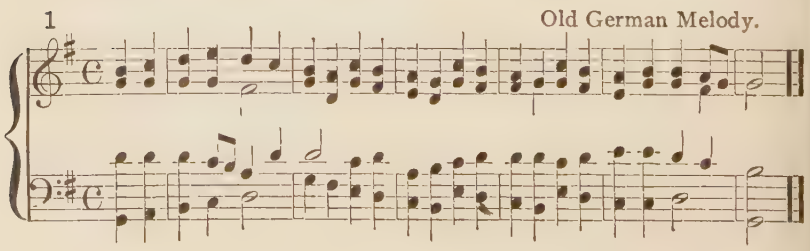

O - pen the gates as high as the sky, And
let King George and his men pass by. O - pen the gates as
high as the sky, And let King George and his men pass by.

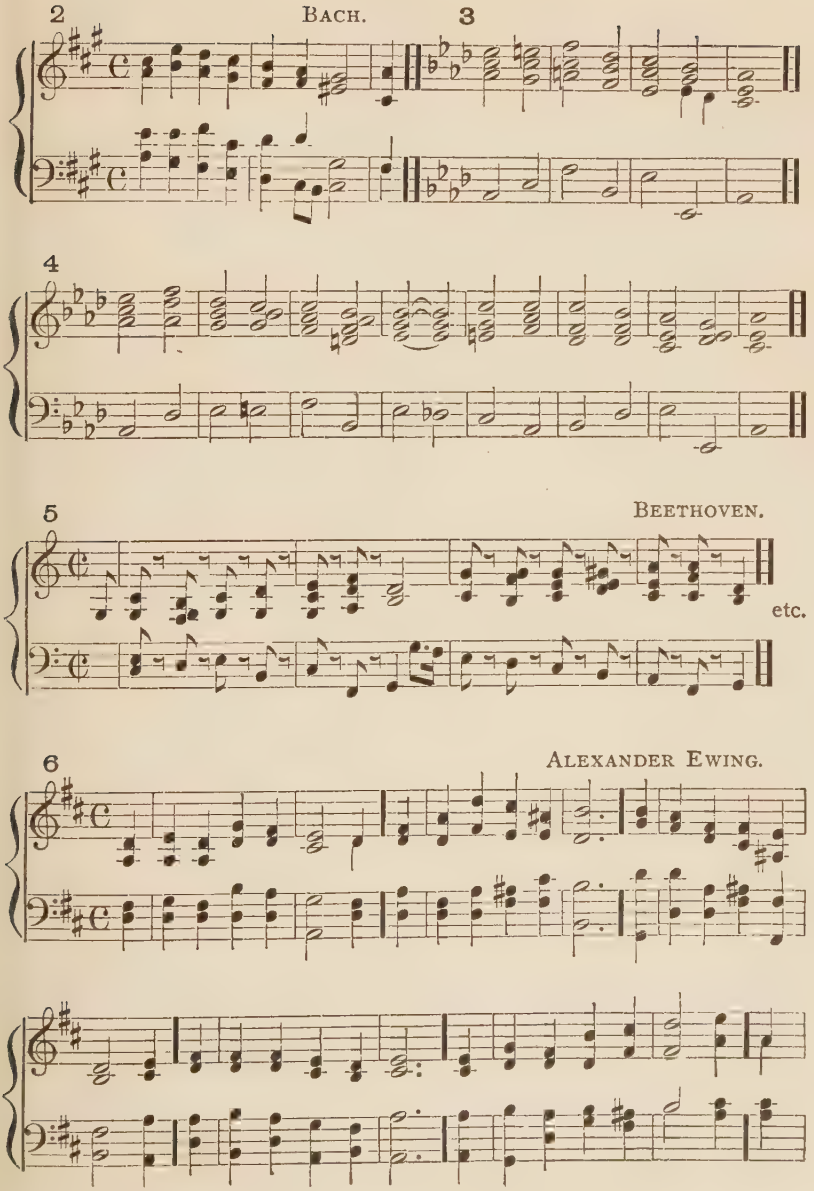
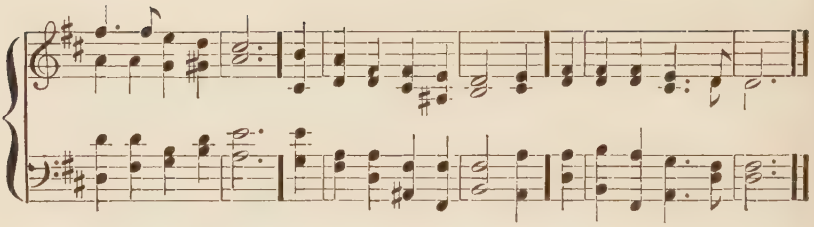
13 FRANZ RIES.

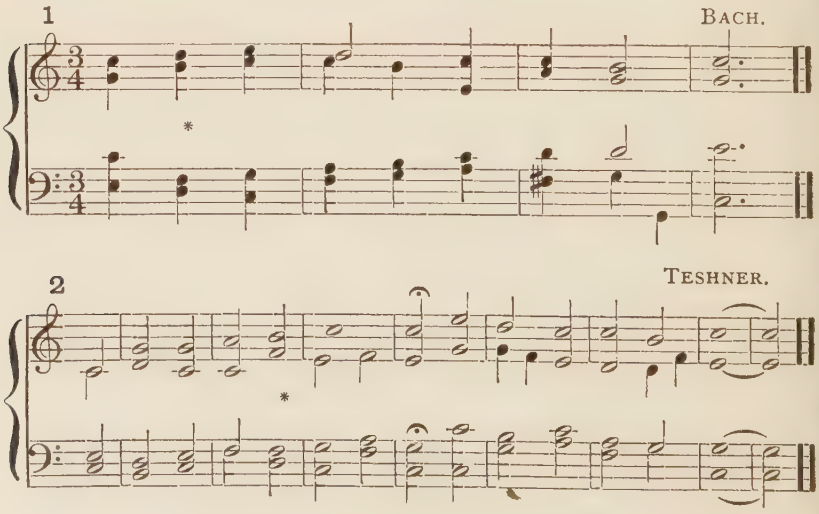

The moonbeams through the win - dow peep, To see if babe's in
bed ; My precious dar-ling, go to sleep, He'll watch keep o'er thy
head. Sleep, dar-ling ba - by, sleep, He watch o'er thee will keep.

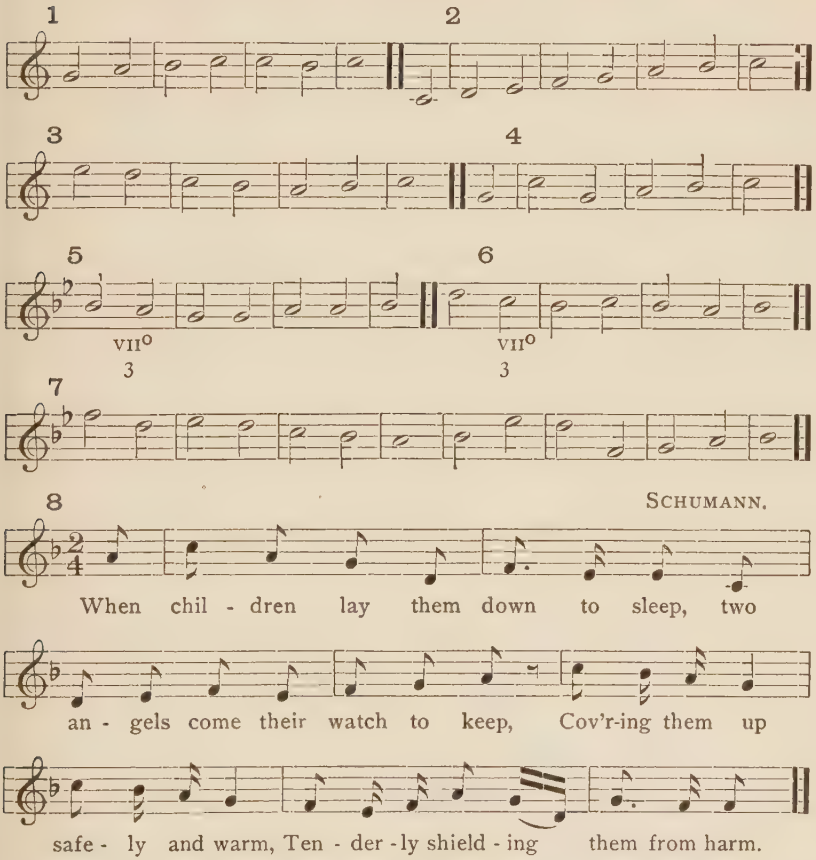
173. Dictation exercises including the Mediant chord.

1 Old German Melody.




2
BACH.
3
4
5
BEETHOVEN.
etc.
6
ALEXANDER EWING.

174. The chord on the seventh degree of the scale, the **Subtonic** or **"Ti" chord,** has so little character or individuality, there is very little use for it in its natural mode. By "natural mode," we mean as it is formed from the scale without alteration. Being a diminished chord, the Subtonic is felt and heard as the third, fifth and seventh of the Dominant chord and is usually so classified. Like the Dominant, of which it really is a part, it resolves into the Tonic. It is not good in the root position, neither with the fifth in the bass, for that, being the seventh of the Dominant chord into which the Subtonic almost loses its identity, makes the disagreeable effect of doubling the seventh. The third of the chord in the bass is the only satisfactory position. See examples below:



175. Harmonize these, employing the Subtonic in each.

The student should continue the work of harmonizing melodies until he acquires not only the ability to do it correctly, but facility also. For this purpose many desirable melodies can be found in the various collections of children's songs issued by the publishers of this book.

CHAPTER IX.

Chromatics — Altered Chords — Fourth of the Scale Raised — Augmented Sixth Chord — Seventh of the Scale Lowered.

176. We will now return to single voice work and include chromatics, which will be a finer comparison of sounds. It will furnish a good test of the thoroughness of the preceding lessons, for upon the certainty of the diatonics, depends the certainty of singing and recognizing the chromatics.

177. The altered tones may occur as embellishing by-tones, or as harmonics, to change the character of the chord: in the latter case, the Principle of Progression must be carefully considered, because the chord is sometimes so altered it loses its original character and can be identified *only by what it demands.*

178. Altered chords should move to a principal chord of the key. If the student does not easily recognize them, playing the chords as they would have been without the alterations will be an aid, although not always sure, because the composers have not been particular with their notation; sometimes writing $7\flat$ for 6, $1\sharp$ for $2\flat$, and $5\flat$ for $4\sharp$ is a very common error. All things considered, the Principle of Progression is the most reliable and satisfactory basis for both employment and identification.

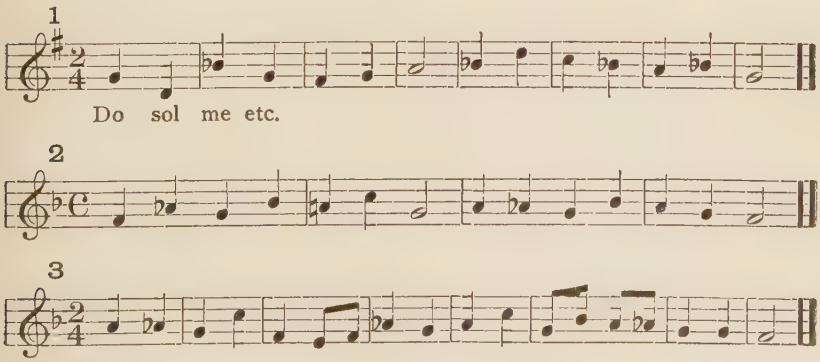
179. When a seventh chord has neither the characteristics of the Dominant or a diminished chord, nine times out of ten it will be a supertonic seventh, because the latter is used that much oftener than the other secondary sevenths. *The tendency for all of the altered chords is toward the major chords of the key.*

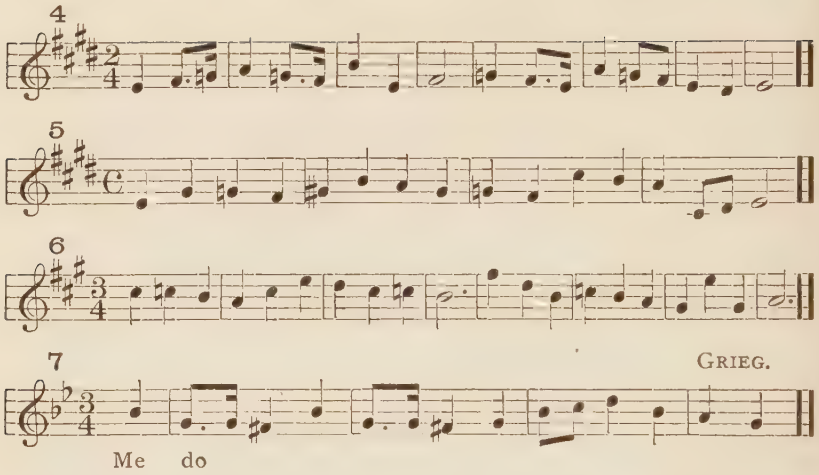
180. Most analysts follow the old methods and consider the chromatic alterations as modulations, and by so doing, lose most of the charm of the harmonic setting. Altered chords suggest a

rich coloring that is lost with the constant shifting of keys, because in establishing a new key, the II–V–I or IV–V–I must be employed, and consequently there is much less variety.

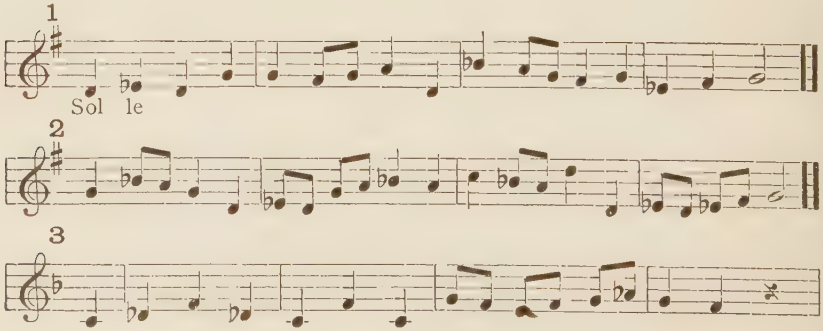
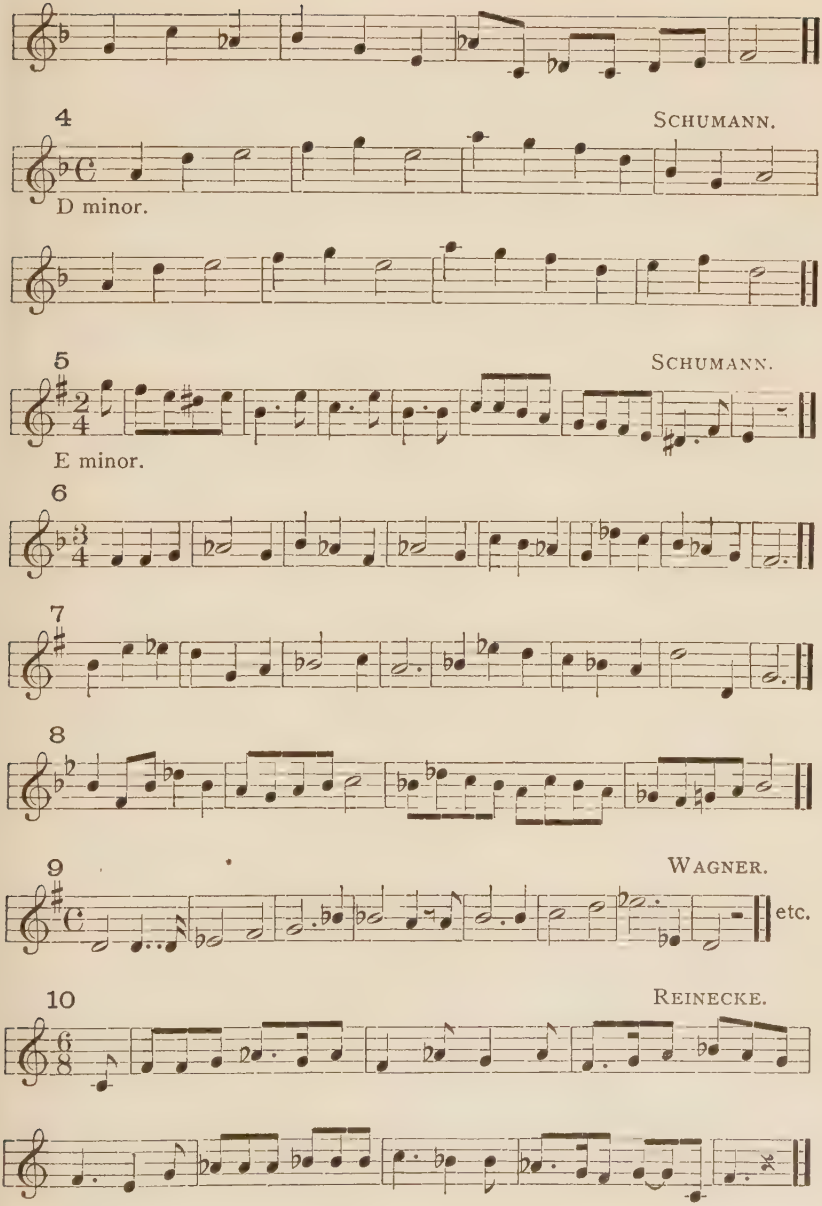
As the chromatics are introduced, examples of the most frequent use will be given, but of course it would be impossible to mention many rare cases. For a more extended study of this subject, the student would find both profit and pleasure in a work entitled, "Harmonic Analysis," by Benjamin Cutter, published by the Oliver Ditson Co. When one realizes that music is a matter of *ear* and *feeling*, it is really astonishing that teachers and students give so little attention and expend so little of their time and energy on this most important feature of music education. The pianist, in particular, needs *more* of *mind* and *less* of *muscle*, *more* of *feeling* and *less* of *finger*.

181. We will begin with the lowered 3d called **Me,** (pronounced *may*), which is one of the two tones employed to establish the minor mode of a key. Combining it with other tones of a key, sing 1 3♭ 1. 1 3♭ 2 2 1. 1 3♭ 2 5 1. 1 3♭ 5 3♭ 2 3♭ 1. 1 3♭ 2 4 3♭ 2 1. 1 4 3♭ 2 1. 1 | 3 3♭ | 2 5 | 1. 1 | 3 3♭ | 2 4 | 3 2 | 1. 1 5 | 3♭ | 2–4 | 3♭–2 | 1. 1 5 3♭ 1 7 2 1. 1 7 3♭ 2 1. 3♭ 2 4 3♭ 2 5 1. 3♭ 1 4 3♭ 2 2 1. 3♭ 4 5 3♭ 2 7 1. 1 3♭ 2 5 1. 3♭ 7 1 2 5 1.

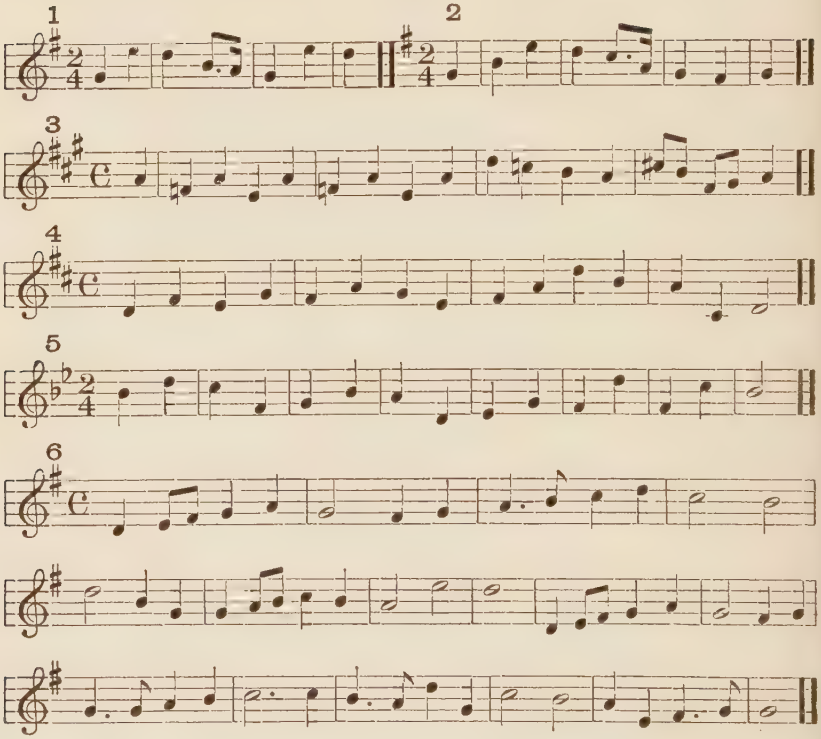


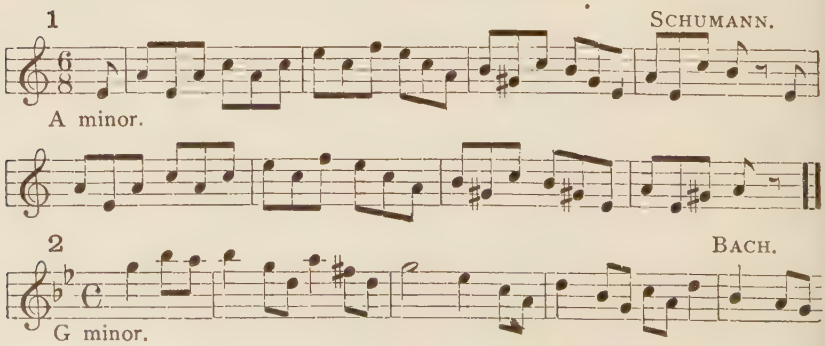
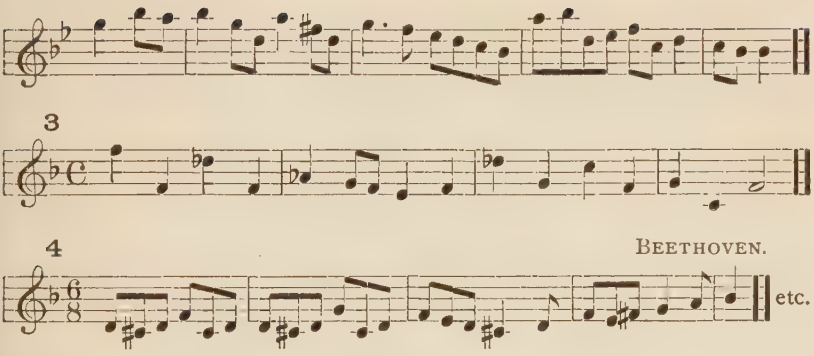
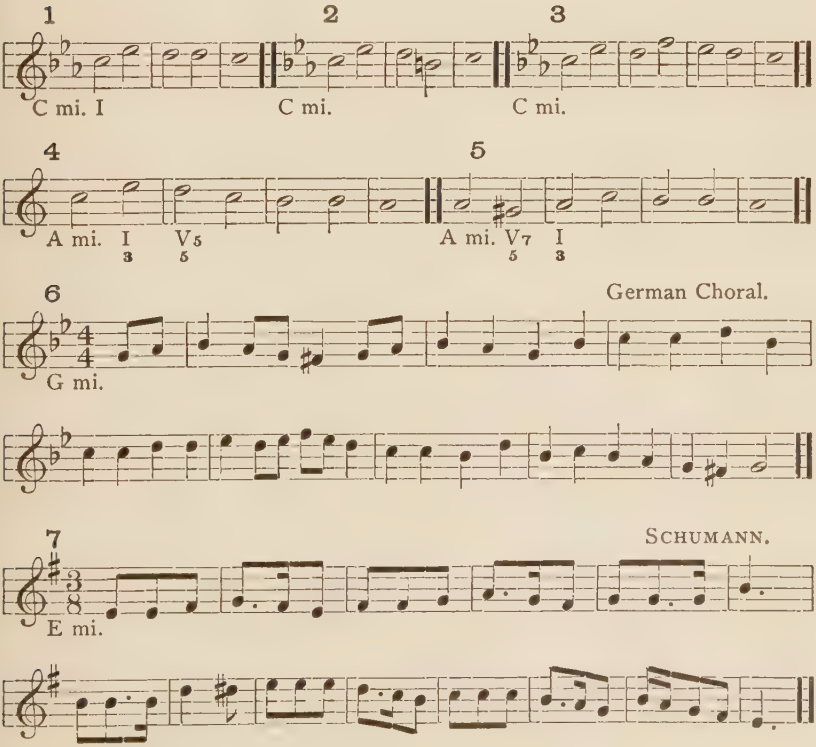


182. The other flat employed to fix the minor key is that of the sixth, called **Le,** which makes one change of intervals in each scale-half; the mode of any chord containing either of these tones is necessarily changed. For instance, the third occurs in the Tonic, Submediant and Mediant chords, and the sixth in the Subdominant, Submediant and Supertonic.

183. Sing 5 $\bar{6}\flat$ 5. 1 $\bar{6}\flat$ 5. 3 $\bar{6}\flat$ 5. 2 $\bar{6}\flat$ 5. 4 $\bar{6}\flat$ 5. 7 $\bar{6}\flat$ 5. 1 $\bar{6}\flat$ 5 $3\flat$ 2 5 $\underline{1}$. $3\flat$ $6\flat$ 5 4 $3\flat$ 2 1. 5 $6\flat$ 5 $3\flat$ 2 5 $\underline{1}$. $3\flat$ $6\flat$ 5 4 $3\flat$ 2 1. 1 $6\flat$ 6 7 1. $3\flat$ $\bar{1}$ 7 $6\flat$ 5 4 $3\flat$ 2 1. 1 $3\flat$ $\underline{6\flat}$ 7 1. 1 $3\flat$ $6\flat$ 4 2 5 $\underline{1}$.

4
SCHUMANN.
D minor.
5
SCHUMANN.
E minor.
6
7
8
9
WAGNER.
etc.
10
REINECKE.

184. Sing these in both modes:



185. Write these as the teacher plays them:

186. Harmonize these : *

* Nearly all of the exercises in paragraphs 142, 145, and 164 can be harmonized in the minor mode.

187. Finish these with suitable cadences:

I–II 3 – – – –. I–II 3 – – – –. I–I 3 – – – –. I–I – – –. I–II 7 – – –.

I–II° 3 –I–V – – –. I–III 8 – – –. I–III 3 – – –. I–III′ 3 – – –. I–IV 5 – – –.

I–IV – – –. I–IV – – –. I–VI – – –. I–VI – – –. I–VI 3 – – –. I–VI – – –.

I–VII° 3 – – –. I–VII 3 – – –. II° 3 –I – – –. II–II – – –. II° 3 – II – – –.

II–III – – –. II–IV – – –. II° 3 –IV – – –. II–IV – – –. II–VI – – –.

II–VI – – –. II–VI–. II°–VI – – –. II–VII° – – –. II–VII – – –.

II–VII – – –. III 3 –I – – –. III–I 3 – – –. III–II 8 3 – – –. III–IV 8 – – –.

III–IV – – –. III–V – – –. III–V 7 – – –. III–VI – – –. III–VI – – –.

III–VII 3 3 – – –. III–VII 5 – – –. III–VI – – –. VI–I – – –. VI–II – – –.

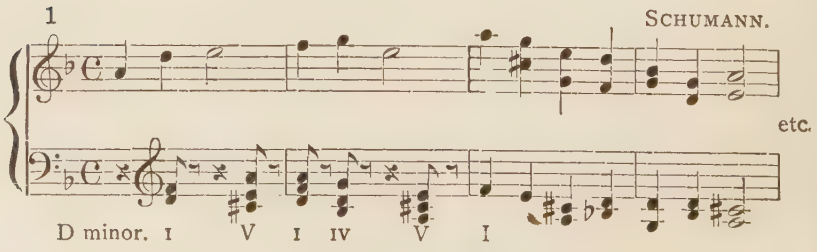
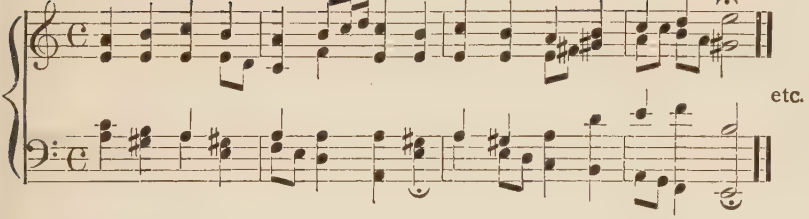
VI–II – – –. VI–II – – –. VI–II 3 – – –. VI–III – – –. VI–III – – –.

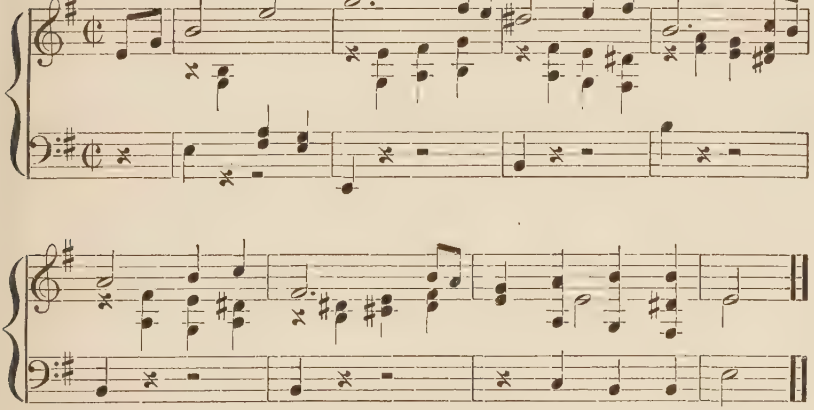
VI–III – – –. VI–V 3 – – –. VI–VII° 3 – – –. VI–VII° 3 – – –. VI–VII 8 3 – – –.

VII°–I – – –. VII°–II – – –. VII–II 7 – – –. VII–II$_7$ – – –. VII°–III – – –.

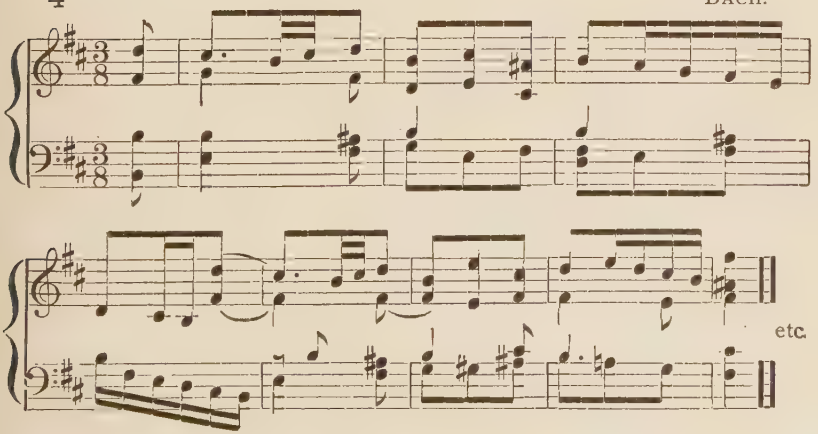
VII–III 3 – – –. VII°–IV 8 5 – – –. VII°–V – – –. VII°–VI – – –. VII°–VI 3 – – –.

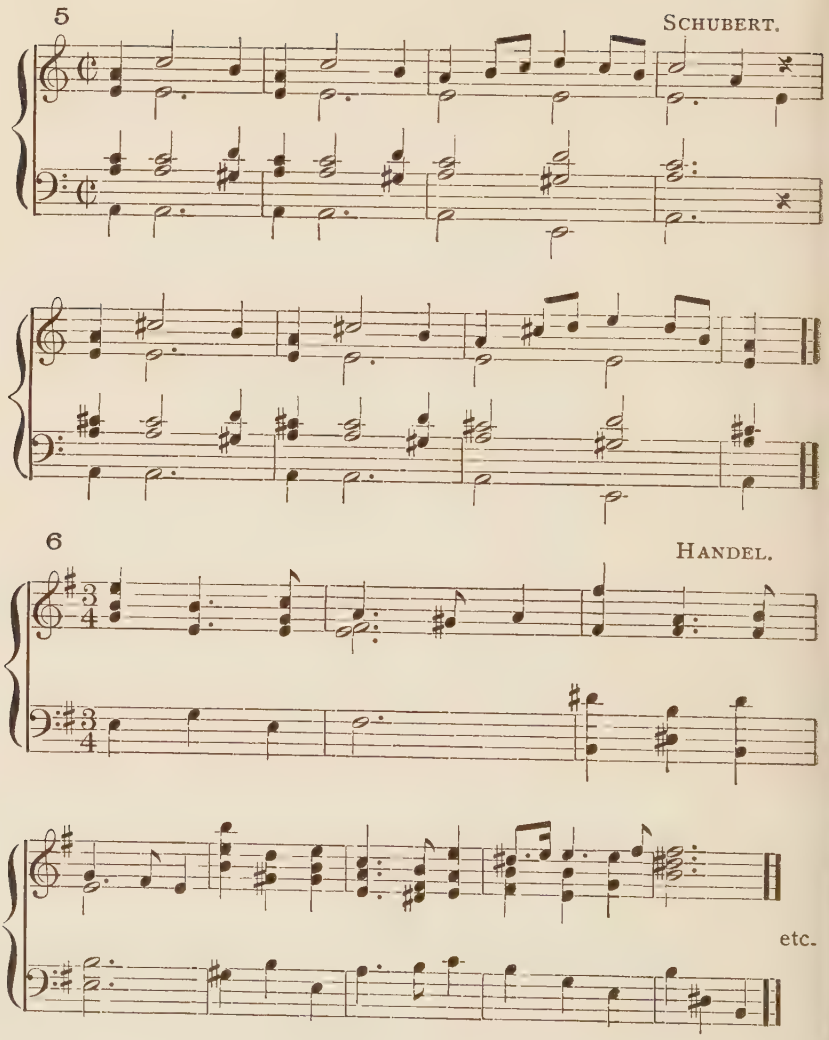
VII°–VI 5 – – –. VII°–VI 3 3 – – –. VII°–VII–II 3 3 3 – – –.

188. Dictation in minor keys.

2 BACH.

3 MOZART.



4 BACH.



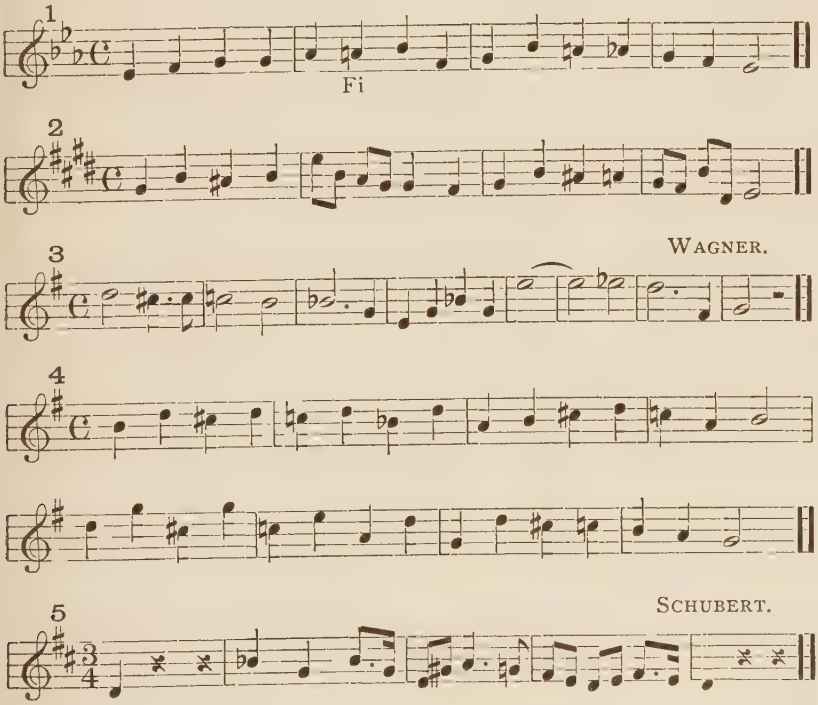


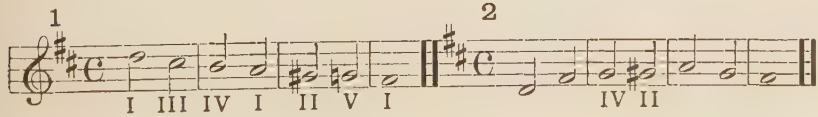
189. Sing these, calling the raised 4th "Fi."

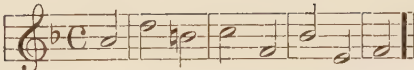
1 5̄ 4♯ 4 3. 3 5 4♯ 5 3. 3 4♯ 5 4 3. 1 5 2 4♯ 5 4 3.

3 6 4♯ 5 1. 1 | 7 4♯ 6 | 5 1̲ 4 | 3– 2 | 1. 1 7 4̄♯ 2 5 4 2 1.

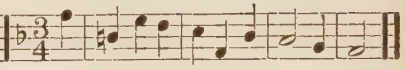
1 6̄ 4♯ 2 5 1 2 3– 2 1. 1 4♯ 6 5. 1 | 2 4♯ 6 | 5 4 3 | 5
4♯ 4♮ 2 | 1. 1 | 4♯ 7̄ 6 | 5– 2̄ | 1. 1 3♭ 4♯ 5. 1 2 | 3
4♯ 5 6 4♯ | 5 1 3 | 2– 5 1. 1 3♭ 4♯ 5 6♭ 5 7 1. 1 6♭ 4♯
5 6♭ 5 7 1.



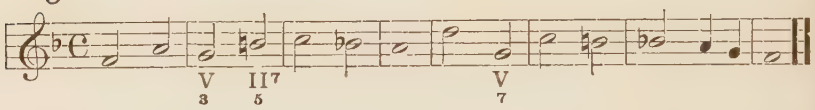
190. Harmonize these and you will note that **Fi usually occurs in the Supertonic chord,** — the substitutional harmony of the tone altered.

3



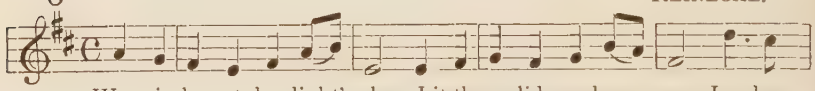
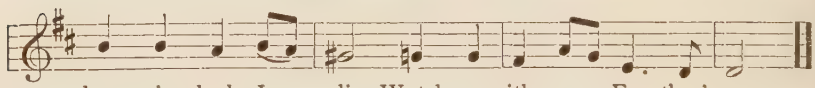
4

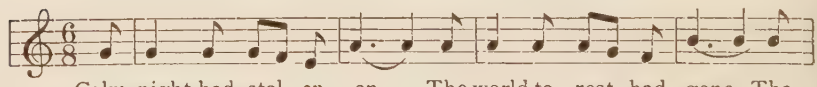
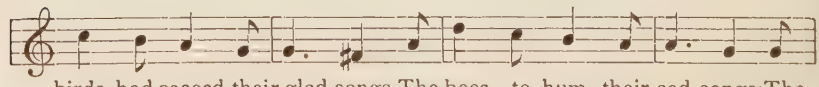


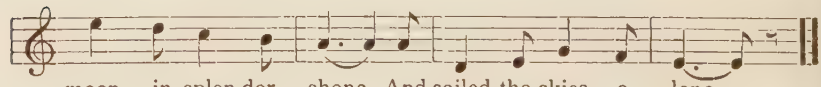
5



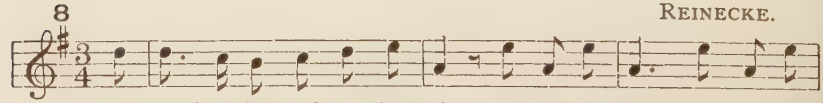
6 REINECKE.

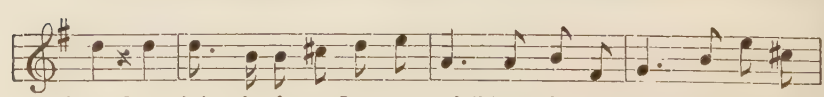


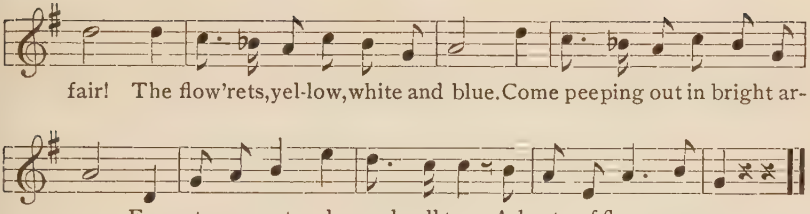
7 ABT.





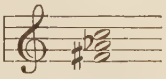
8 REINECKE.

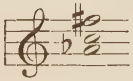




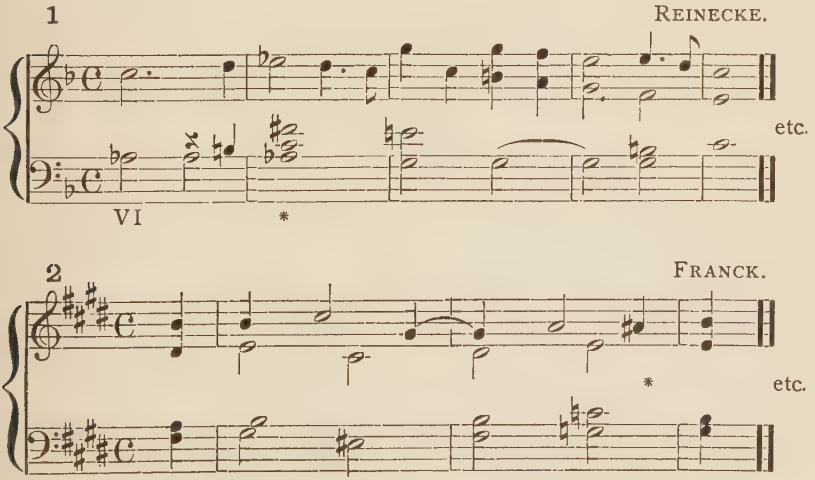

fair! The flow'rets, yel-low, white and blue. Come peeping out in bright ar-
ray. For-get--me - not and speedwell too. A host of flow - ers gay.

191. Employing Fi in the minor key, we have a triad consisting of one diminished third and one major third:

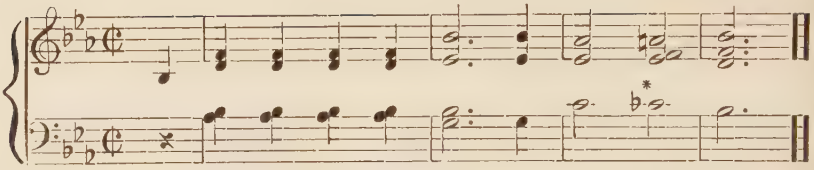


In the first inversion,  **it becomes an augmented sixth,**

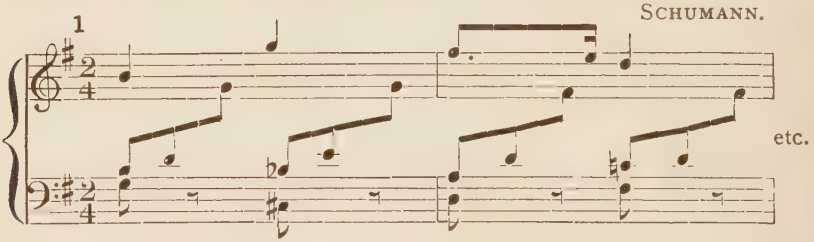
a very troublesome chord for the pupils of the old school, although there is no reason why it should be. Regard it as an altered II or IV, for in either case it progresses to V, or I–V. The effect is the same where combined with Le in a major key.

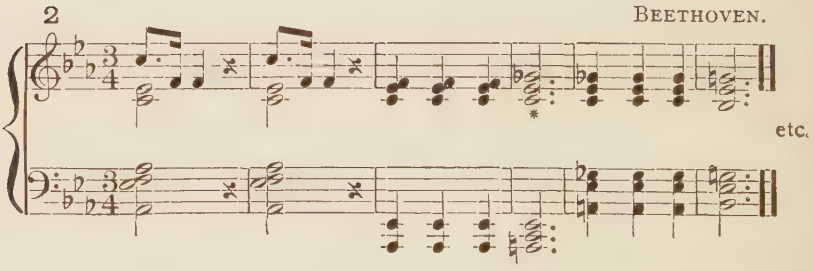


3

BEETHOVEN.

192. *Fi is frequently combined with Me in a diminished seventh chord, resolving into the Dominant or Tonic fifth:*

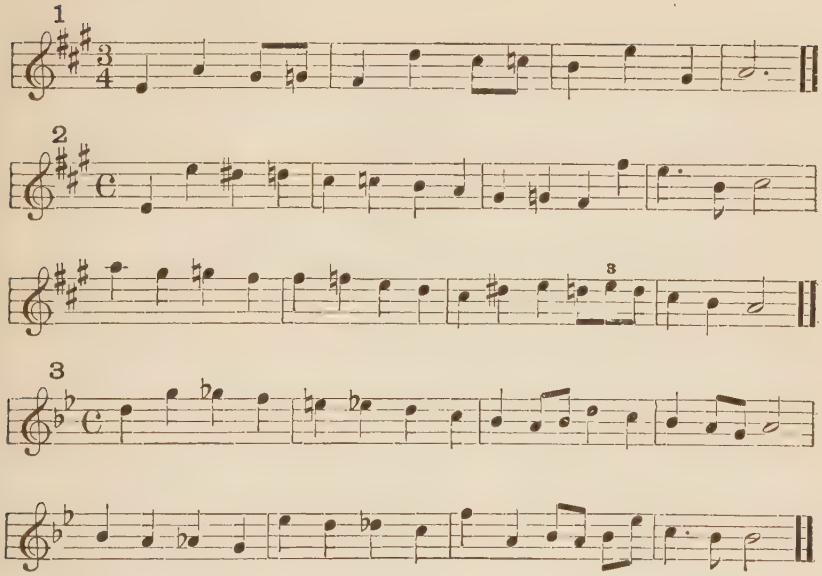
1

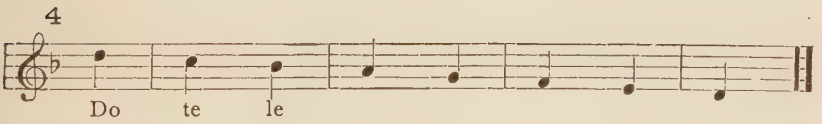
SCHUMANN.

2

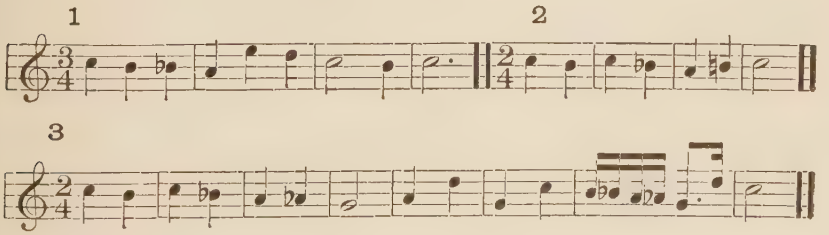
BEETHOVEN.

193. We will now lower the seventh, calling it "**Te.**" Into what does it resolve?

Sing 1 | 7 $7\flat$ | 6 2 | 1 7 | 1. 1 $\bar{7}\flat$ 6 $6\flat$ 5 $\underline{7}$ 1. 3 $7\flat$ 6 5 4 2 1. 1 $7\flat$ 6 $6\flat$ 5 $\bar{2}$ 1. 5 $7\flat$ 6 4 3–2–1. 5 $\underline{7}\flat$ 6 $\bar{4}$ 3 2 1. 4 $\bar{7}\flat$ 6 1 7 2 1. 2 $\bar{7}\flat$ 6 $6\flat$ 5 4 3. 1 $7\flat$ $6\flat$ 5 4 $3\flat$ 2 1. $3\flat$ $\bar{7}\flat$ $6\flat$ 5 4 $3\flat$ 2 1. 1 $\underline{4}\sharp$ 5 $7\flat$ 6 7 1. 1 $\underline{4}\sharp$ $7\underline{\flat}$ 6–7 1.

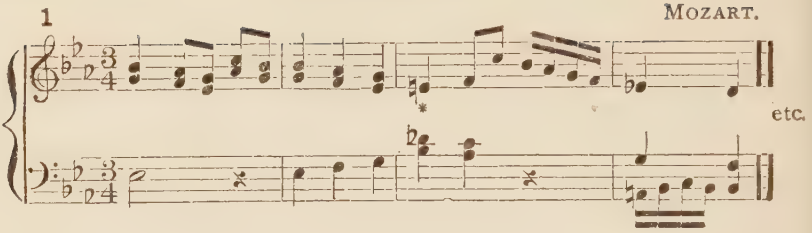
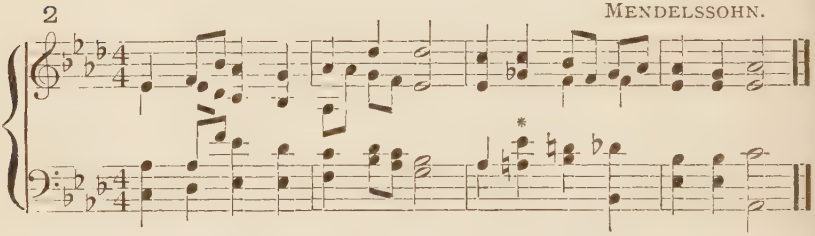
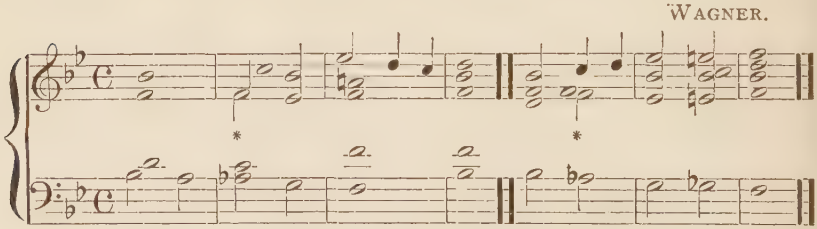
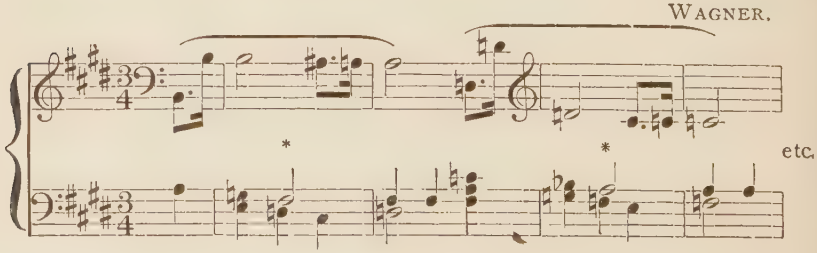
Sing by syllable:



Melodic minor scale:

194. Harmonize these, and you will notice that **Te usually occurs in the Tonic chord, demanding IV.** 3

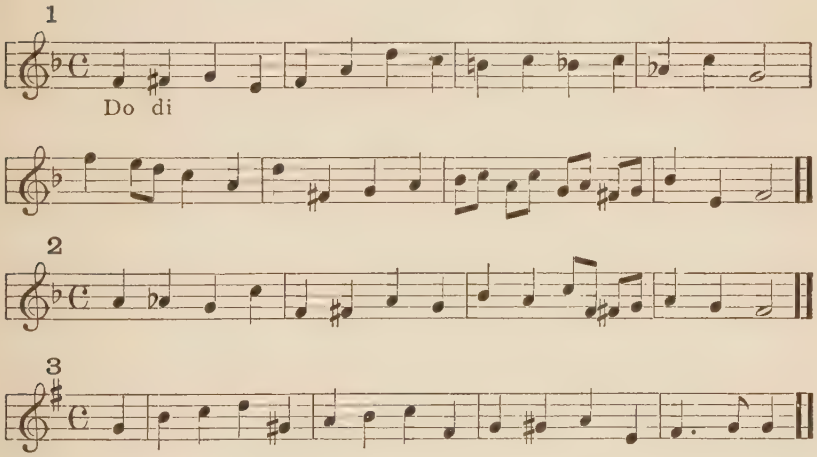


195. **Te in a I demands IV.** 3 **Te in I demands II, the substitute of IV.** 1♯

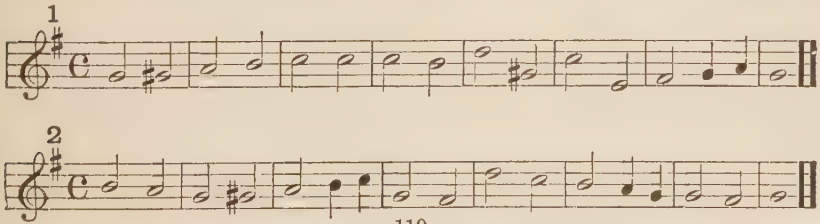
1

2

Te is seldom used in the Dominant chord, but where so employed it creates the unusual progression of V to IV or V to II.

Wagner frequently employed **Te** to change the mode of the Subtonic chord, and effect a modulation :

CHAPTER X.

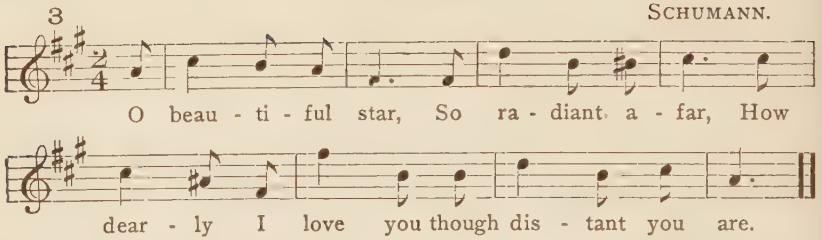
Raising the First, Second, Fifth, and Sixth of the Scale—Reduction.

196. Raise the first tone of the scale one semitone and note its resolution. Sing 1 1♯ 2 7 1. 1 1♯ 2 5 1. 3 1♯ 2 4 3. 5 1♯ 2 4 3. 6 1♯ 2 4 3 2 1. 6 1♯ 2 1 7 2 1. 4 1♯ 2 5 6 7 1. 4 1♯ 2 1 2 7 1. 2 1♯ 2 4–7 1. 5 4 1♯ 2–1 7–2 1.

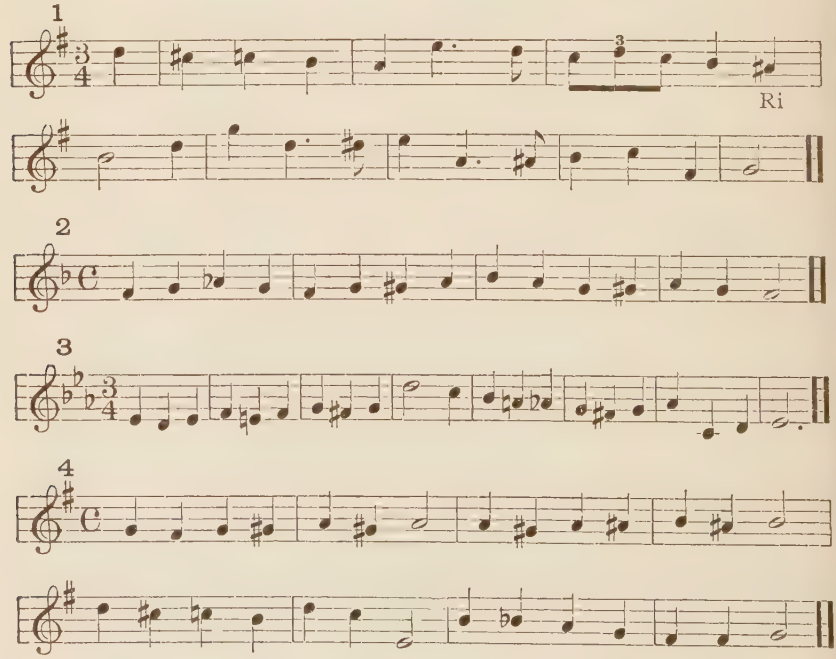


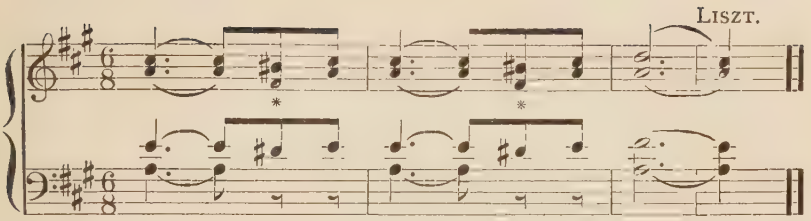
197. Harmonize these and you will find **the most natural place for Di is in VI, the substitutional harmony of Do,** the tone altered.

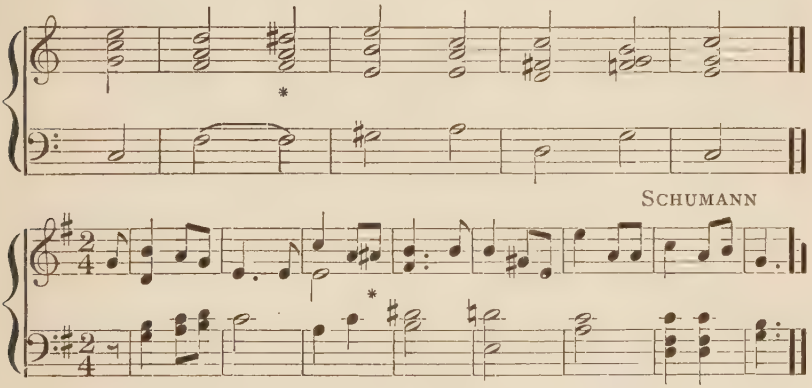


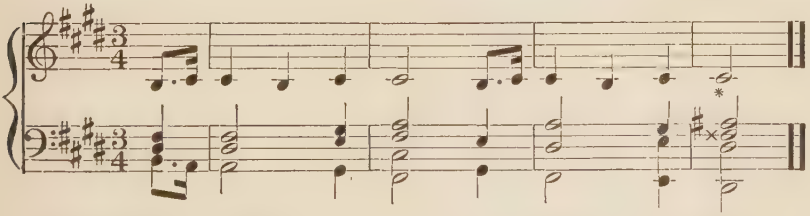


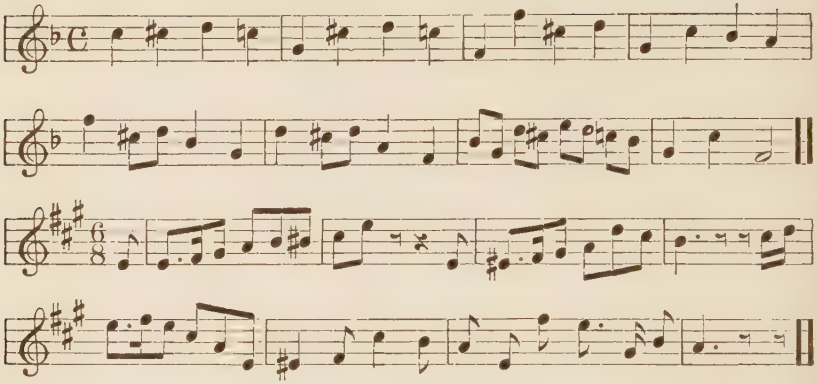
198. Sing 3 2♯ 3 2 1. 5 2♯ 3. 5 2♯ 3. 6 2♯ 3 4 3 2 1. 6 2♯ 4 3. 7 2♯ 3 2 1. 4 2♯ 3. 4 2♯ 3 2 1. 7 2♯ 3 2 1. 7 2♯ 3. 5 4♯ 4♮ 2♯ 3 2 1. 5 4♯ 2♯ 3. 5 4♯ 2♯ 4 3 2 1. 1 1♯ 2 2♯ 3 4♯ 5 4 3. 1 1♯ 2 2♯ 3 4 4♯ 5 5♯ 6 5 4 3. 1 6♭ 2♯ 3 4 3.



199. **Ri is commonly used with Fi as an embellishing chord,** and in such a case is treated the same as a single embellishing tone.

Ri *is also employed in the first inversion of the Supertonic chord, creating an augmented sixth,* which resolves into III (the substitute for V).

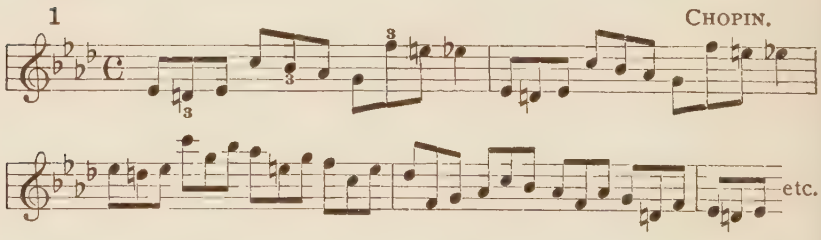


The most delightful use for Ri is when it is employed to alter the mode of the Subtonic chord.

200. Sing 5 5♯ 6 5 4 2 1. 1 5♯ 6 4 2 5 1. 3 5♯ 6 7 1. 3 5♯ | 7 6 2 | 1–7 | 1. 4 5♯ 6– 7 1. 6 5♯ 7 6 5 4 3 2 1. 2 5♯ 6 5. 2 5♯ 7 6 5 4 2 5 1. 2 5♯ 7 6 5. 3 5♯ 4♯ 5♯ 6 5 4 3 2 1. 1 7 5♯ 6. 3 4♯ 5♯ 6 5 3 4 2 5 1. 1 1♯ 5♯ 6 5.



201. What kind of a fifth is 1– –5♯? 1♯– –5♯?
What kind of a fourth is 2– –5♯? 1– –5♯?
What kind of a third is 3– –5♯? 7– –5♯?
What kind of a sixth is 7– –5♯? 3– –5♯?

202. Dictation.

1 CHOPIN.

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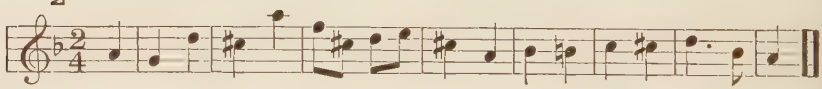
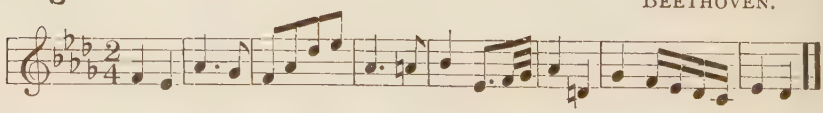
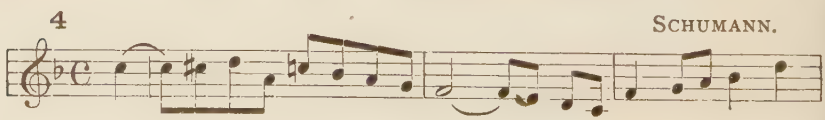
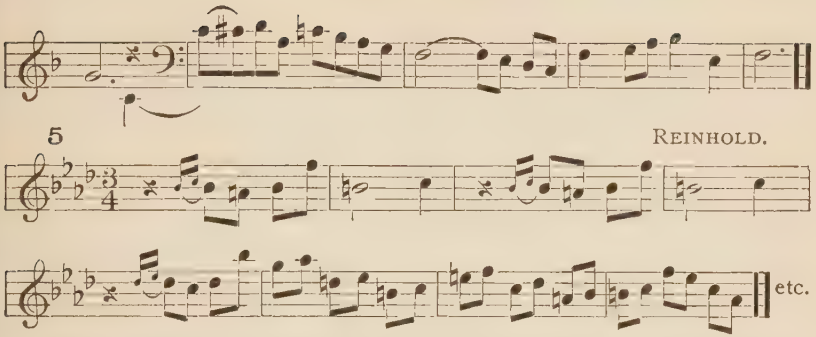
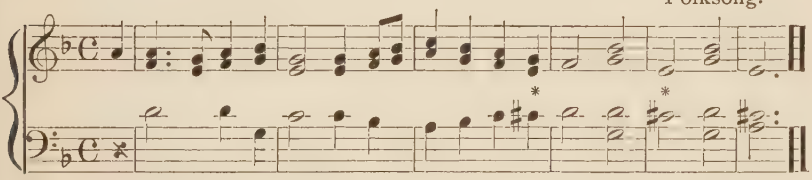
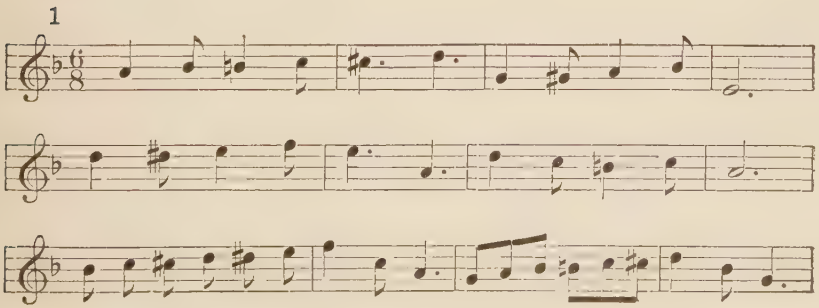
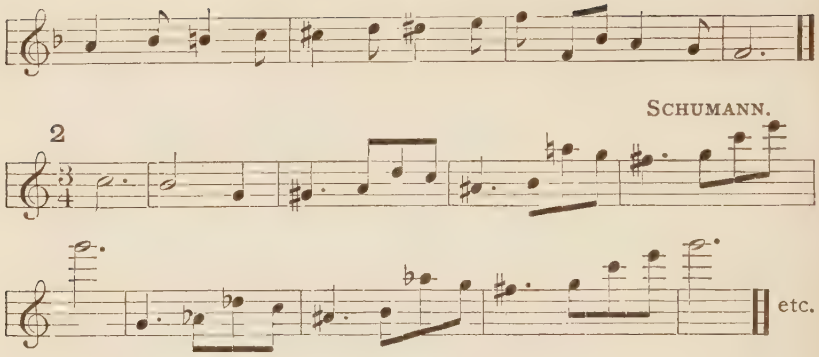

3 BEETHOVEN.

4 SCHUMANN.



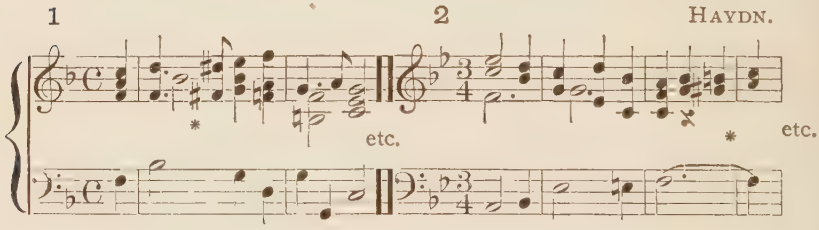
203. Si is most frequently found in the Mediant chord, altering it to the major mode. It also occurs in the Dominant chord, and in both cases demands the Submediant chord. See example of both.

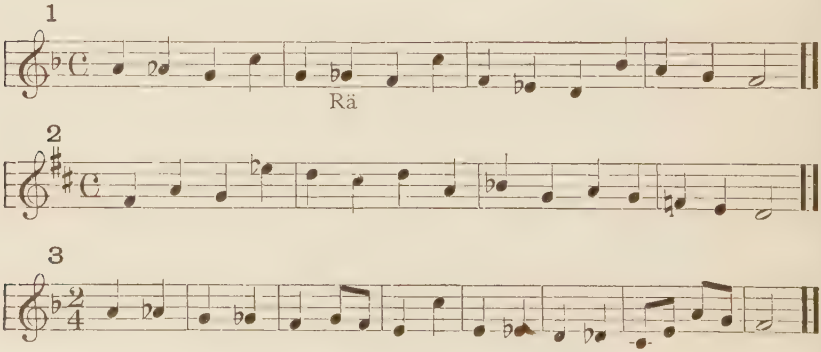
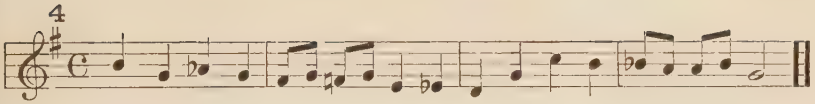
Folksong.

204. Sing 1 6 6♯ 7 1. 1 | 7 6♯ | 7 5 | 1. 3 6♯ 7 5 1. 2 6♯ 7 1. 4 6♯ 7 1. 5 6♯ 7 1. 1 6 ♯7 5 1. 5 5♯ 6 6♯ 7 1. 6 6♯ 7 2 2♯ 3 1. 1 1♯ 2 2♯ 3 4 4♯ 5 5♯ 6 6♯ 7 1. 1 7 7♭ 6 6♭ 5 5♭ 4 3 3♭ 2 2♭ 1.

205. Dictation.

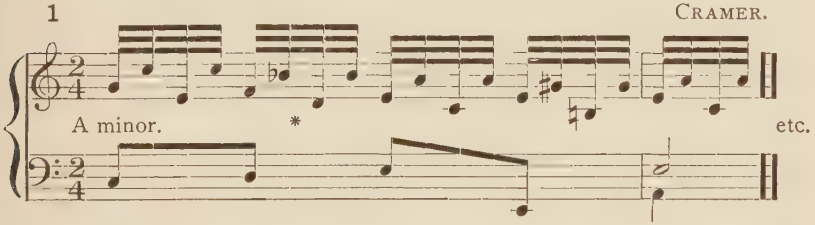
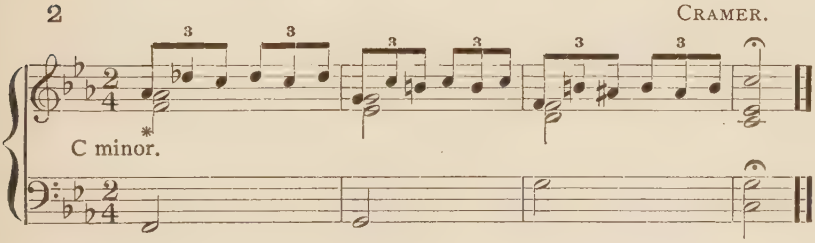


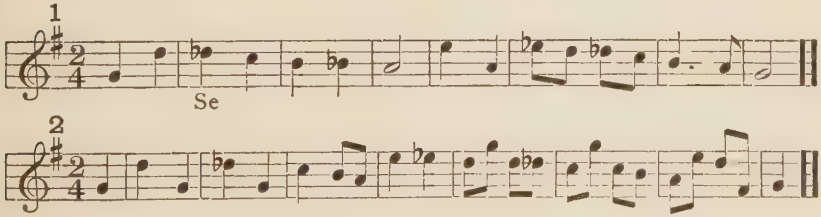
206. Li is combined with Di in an embellishing chord.



207. Sing 1 2♭ 1. 1 2♭ 3♭ 2♭ 1. 1 3♭ 2♭ 2♭ 1. 5 2̄♭ 1 7 1. 4 2♭ 1 7 1. 4 2̄♭ 1. 3 2 2♭ 1 7 1. 1 2♭ 7 1. 1 3♭ 5 2♭ 7 1. 1 3♭ 6♭ 2♭ 1 7 1. 1 6♭ 3♭ 2♭ 1 7 1. 1 6♭ 4 2♭ 1 7 1.



November Song of the White-Throated Sparrow.

208. In the first inversion of the Supertonic chord Rä creates what is commonly known as the Neapolitan Sixth.

209. Sing 1 5 5♭ 4 3. 1 5♭ 4 3. 1 3♭ 5♭ 3♭ 2 1. 5 5♭ 4 3 2 1. 1 6̄♭ 5 5♭ 4 3 3♭ 2 2♭ 1. 5 5♭ 4 5̲ 2̄ 5̲ 1. 1 2♭ 5♭ 2♭ 1.



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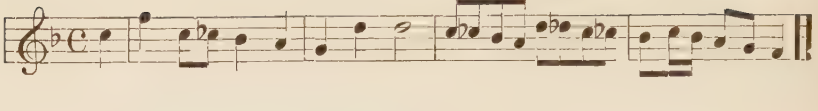

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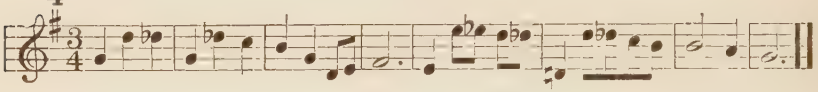


210. Summarizing the alterations, we may expect to hear:

Di in a VI or I demanding II.

Ri in the first inversion of II demanding III, or with Fi embellishing I.

Rä in the first inversion of II forming the Neapolitan Sixth.

Me in the minor mode of a key.

Fi in a II demanding V.

Si in III and V demanding VI.

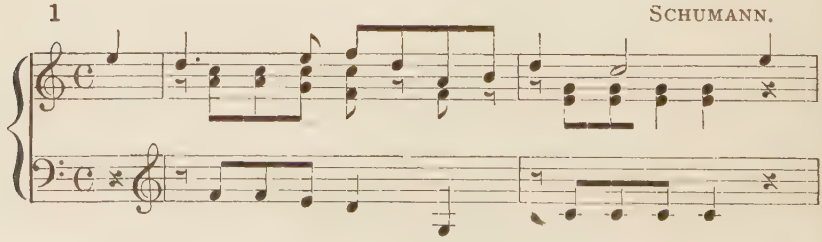
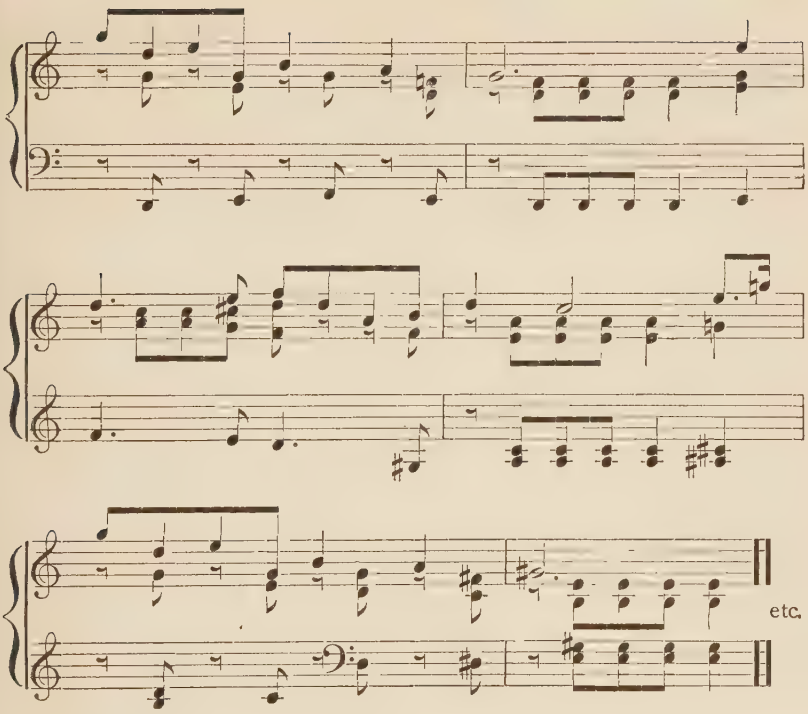
Le in the minor mode of a key and with Fi forming the augmented sixth.

Li with Di in an embellishing chord.

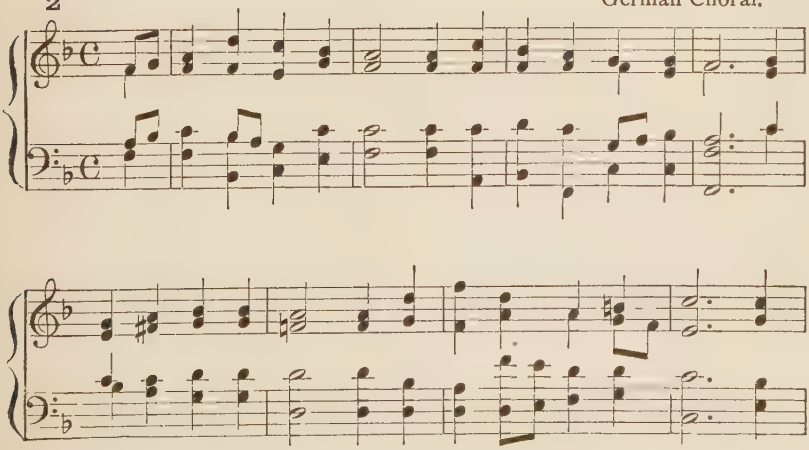
Te in a I demanding IV and in the descending melodic minor scale.

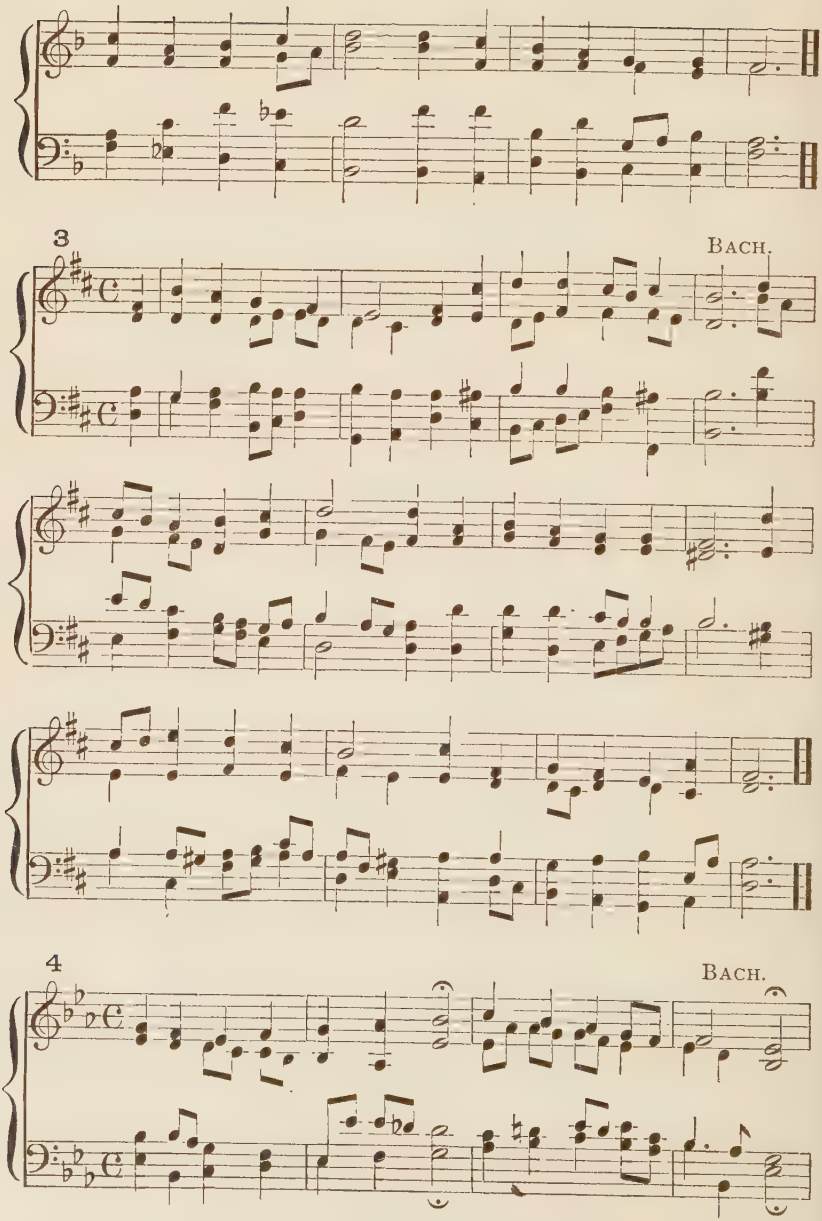
It is interesting to note that when the first, fourth and fifth of the scale — the root of the major chords of a key — are raised one semitone, the tones thus altered occur in the substitutional chord of each.

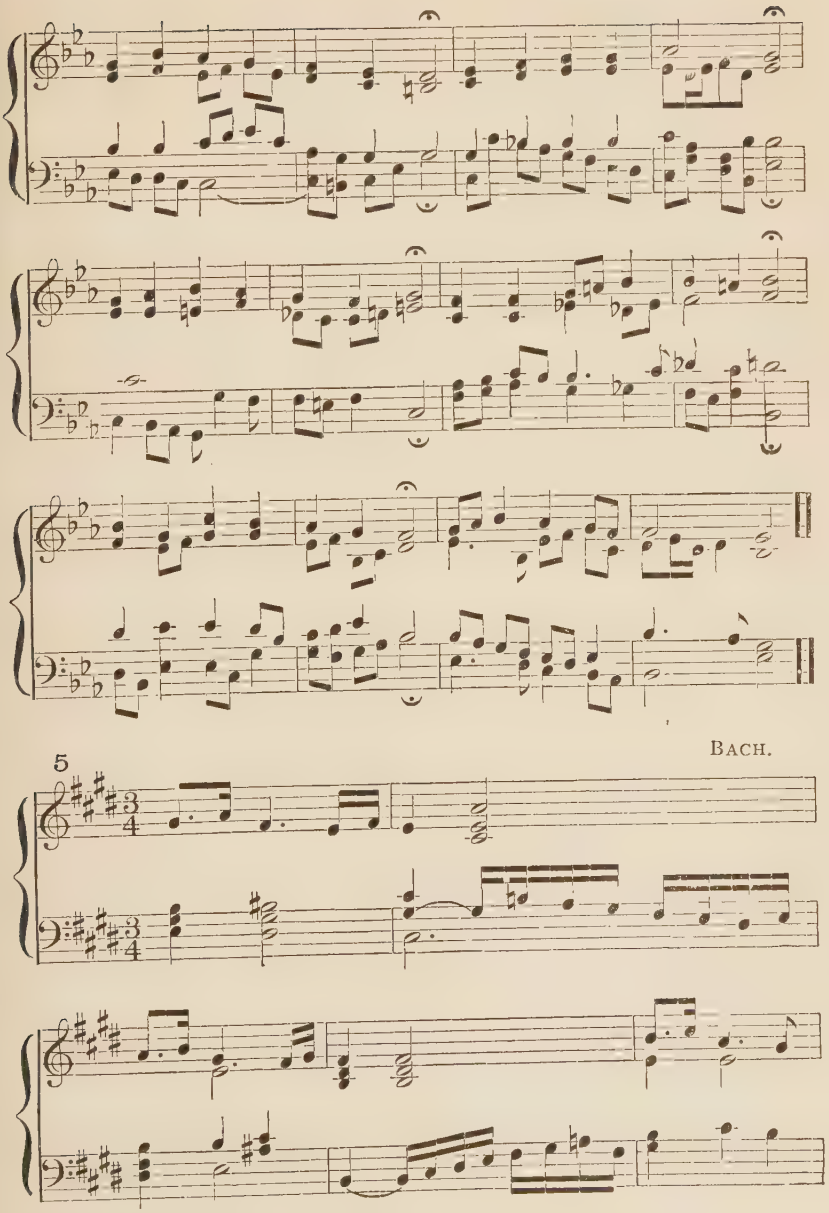
211. Name or write the Roman numeral for each chord as you hear it.

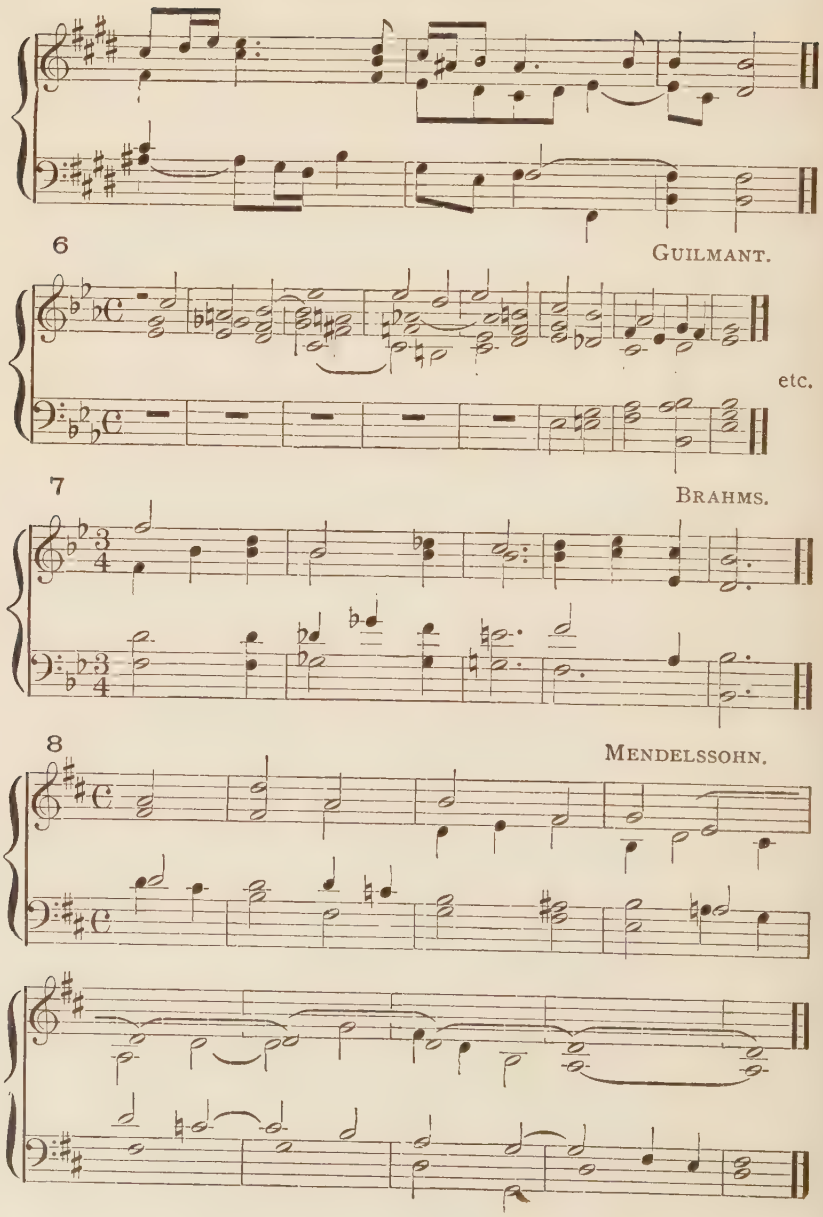
1 SCHUMANN.

2

German Choral.



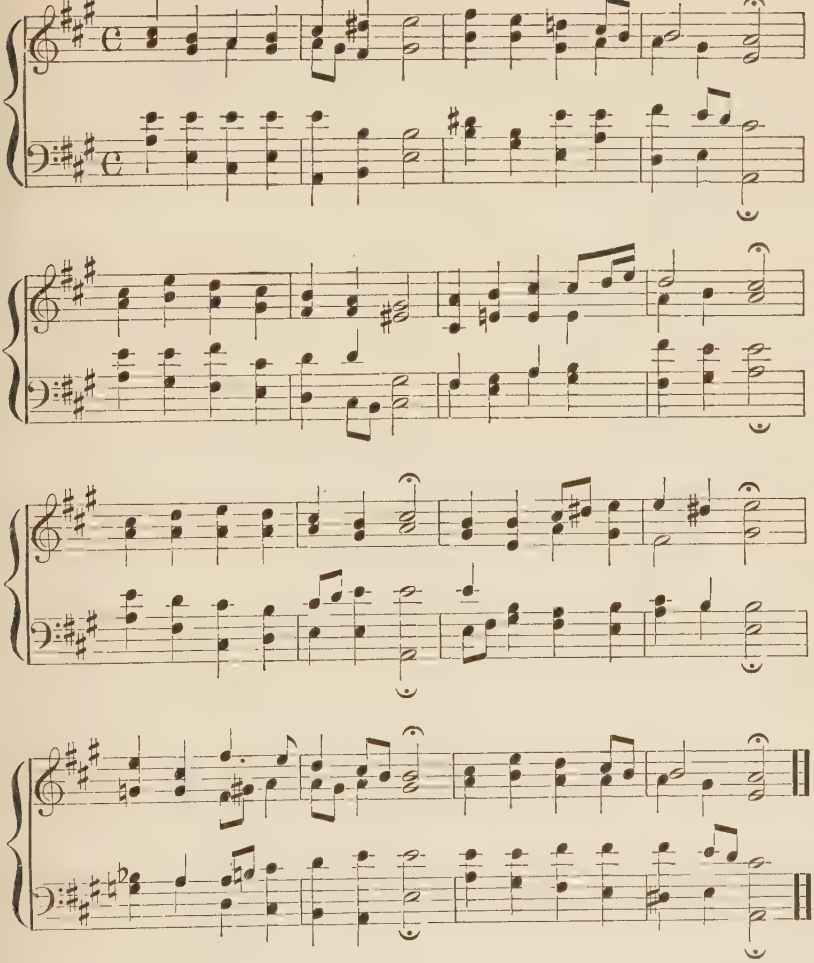

3
BACH.
4
BACH.


5
BACH.


6
GUILMANT.
etc.
7
BRAHMS.
8
MENDELSSOHN.

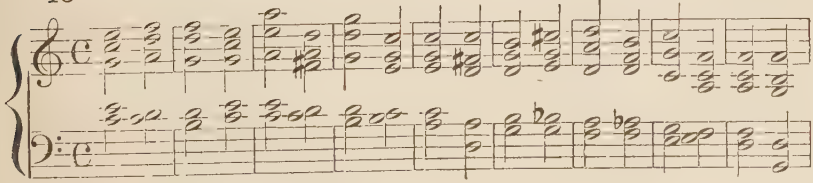
9

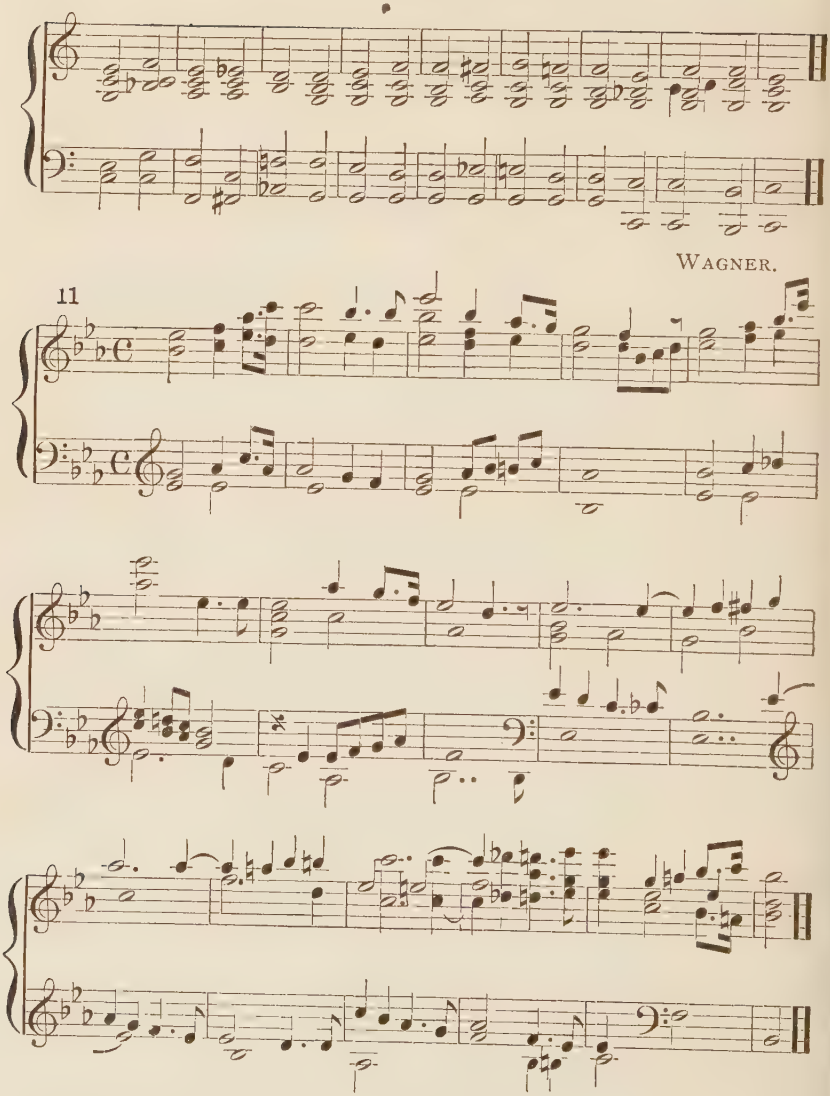
BACH.



10

Arr. from BACH.

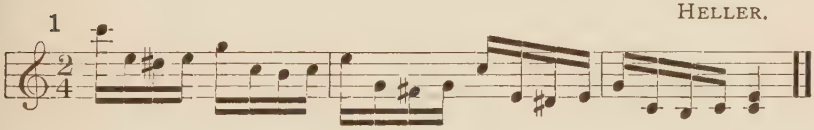


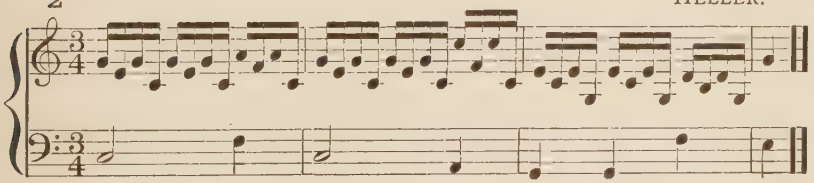


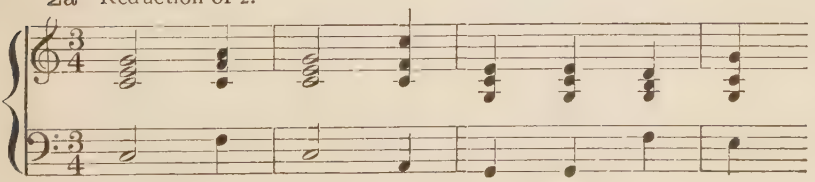
212. Just a few words about **Reduction** to those who have not already practiced it. **All music is based on the scale or chords,** and the sooner the student learns to hear this framework or har-

monic background, the quicker he reads, memorizes, and acquires the necessary velocity and ease with the florid passages. Form the habit of doing these things *early*, and it will require no special mental effort to analyze the difficult things as they are encountered in the course of study. As suggested once before, do not burden the memory with every detail, but hear the *general outline* — what we sometimes term our "memory pegs" — upon which the minor details hang. **When one has the harmonic and rhythmic outline of a composition,** then, and *only then*, is he ready to practice it.

Following are some examples suggesting what can be done in this line.

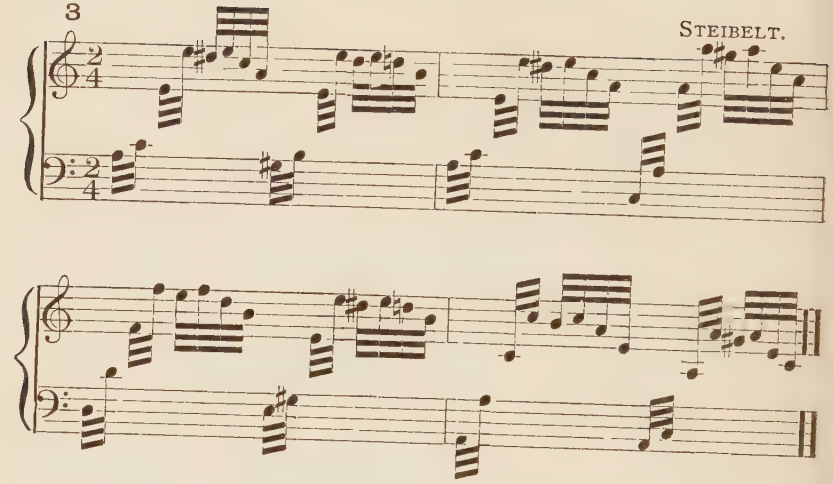
1 HELLER.

1a Reduction of 1.

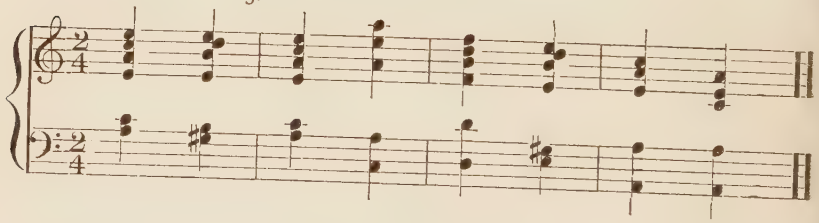
2 HELLER.

2a Reduction of 2.



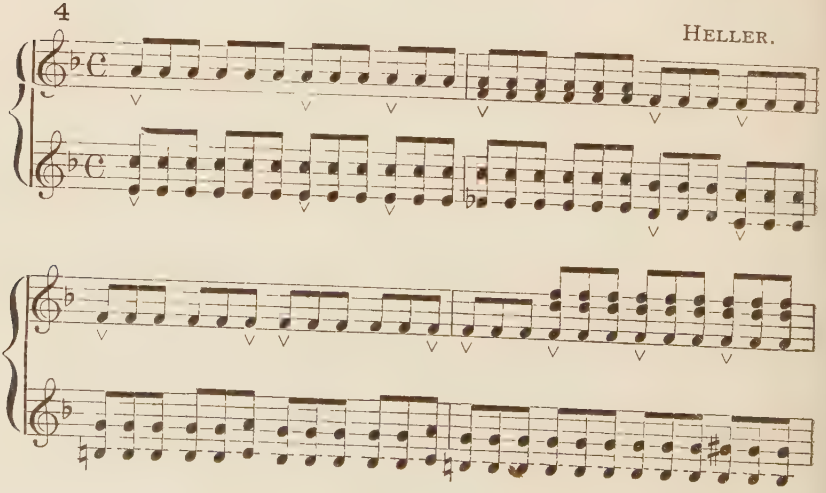
3

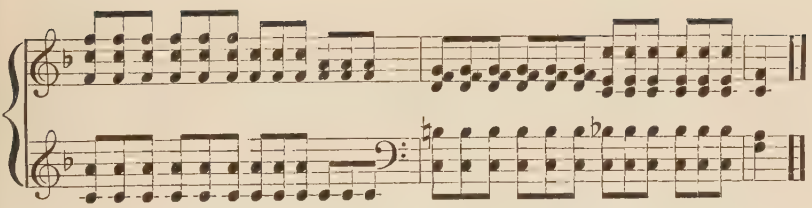
STEIBELT.



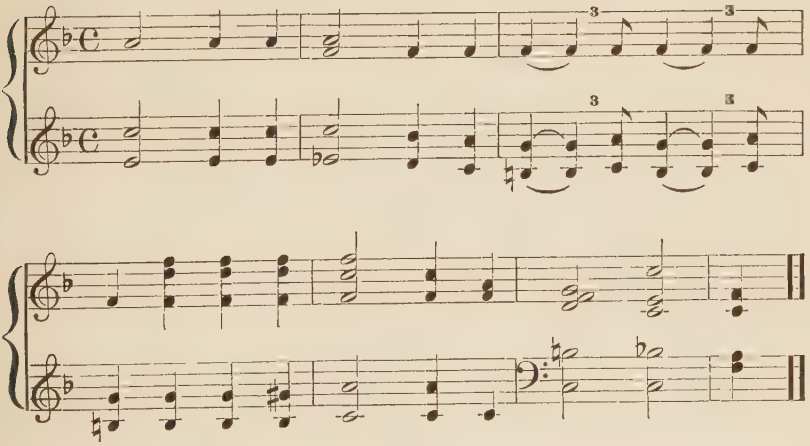
3a Reduction of 3.

4

HELLER.



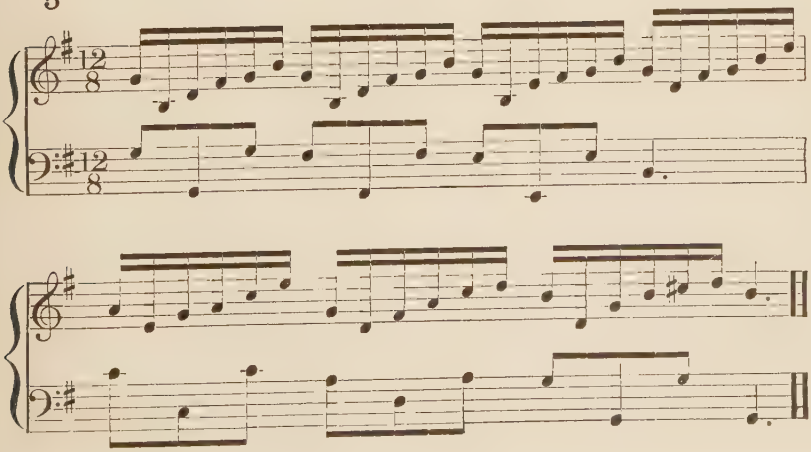


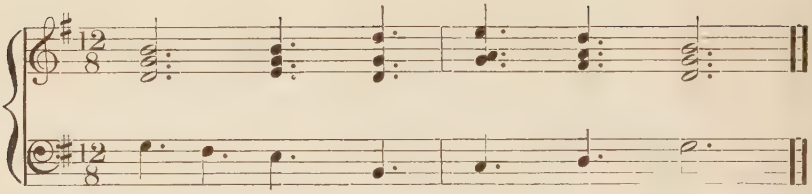
4a Reduction of 4.



5

CRAMER.



5a Reduction of 5.

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